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JUN 28 1950

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June Allyson

MARCH

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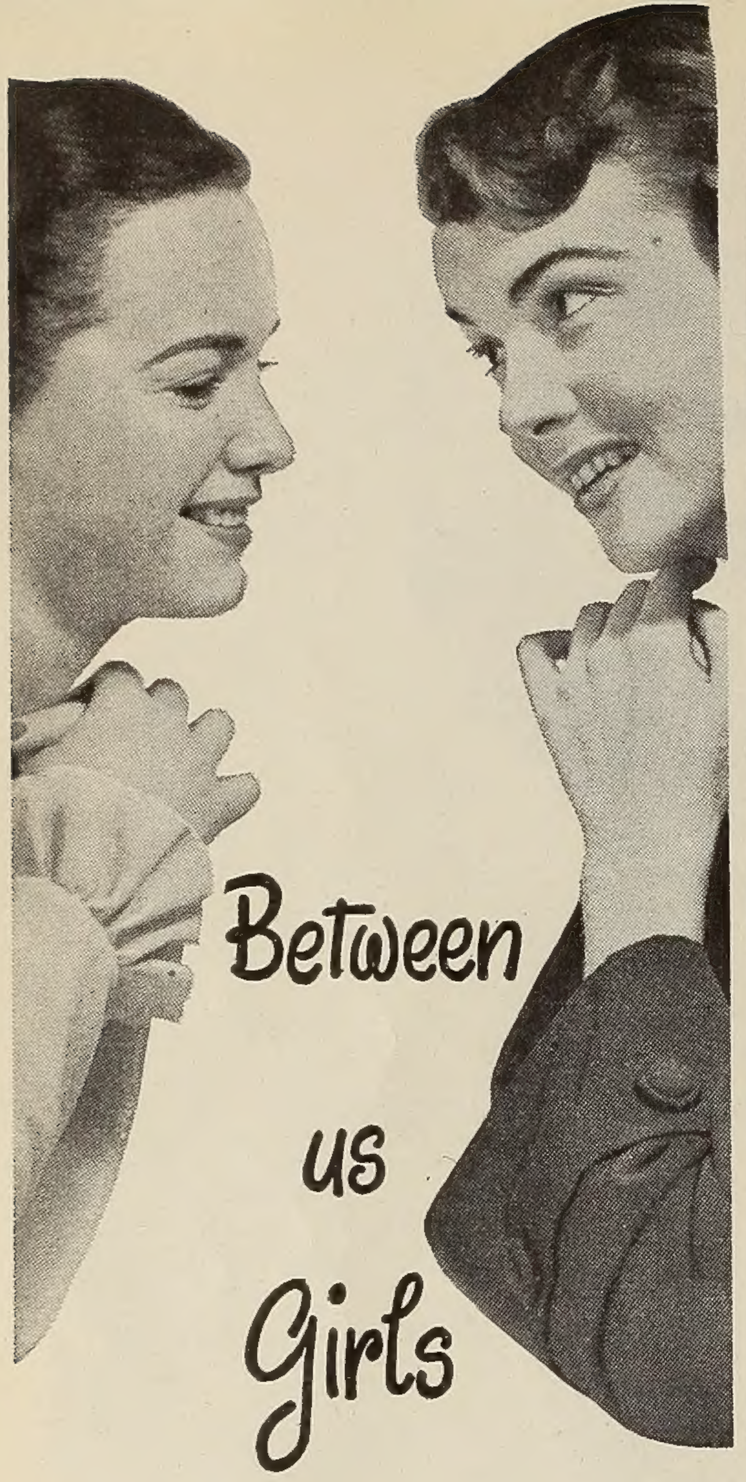
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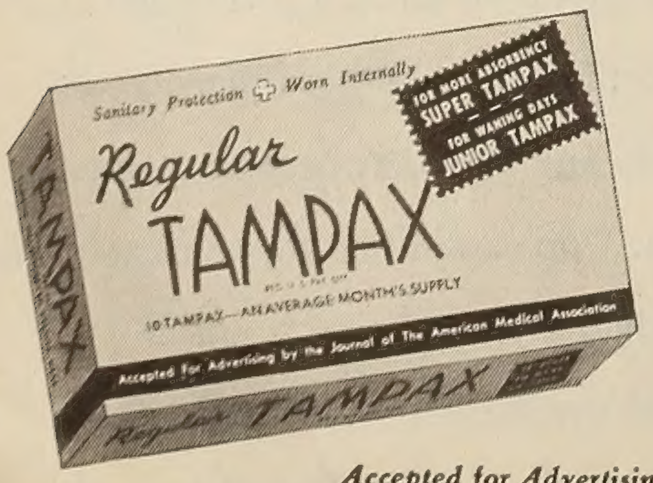
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ON THE COVER, JUNE ALLYSON, STARRING IN "THE REFORMER AND THE RED HEAD," MGM FILM

MARCH, 1950

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Van Johnson and his wife, Evie, with Gary Cooper in background, at gala premiere of Van's "Battleground" at Egyptian Theatre.

Cobina Wright's PARTY GOSSIP

ONE of the questions fans ask most frequently is, "How does anyone new 'break into' Hollywood society?"

What they generally mean is "Do you have to be a big star or have a vast amount of money to be invited to Hollywood's gayest parties?"

Neither is true. Glamour and wealth are undoubtedly great social assets, but the leading requirements for introduction to film colony activities is a natural and unaffected ability to make friends—for Hollywood is a friendly and democratic place—a pleasant disposition and thoughtful manners.

Many a top star has found himself on the list of the uninvited because of an arrogant bearing, or an anti-social attitude, both of which you'll find Holly-



Right: Esther Williams, arriving at Ciro's with hubby Ben Gage, stops to give autograph.

Below: Tyrone Power and his wife, Linda Christian, enjoying an evening at Ciro's.

June Allyson, hubby Dick Powell, co-stars of "Reformer And The Redhead," at Ciro's.





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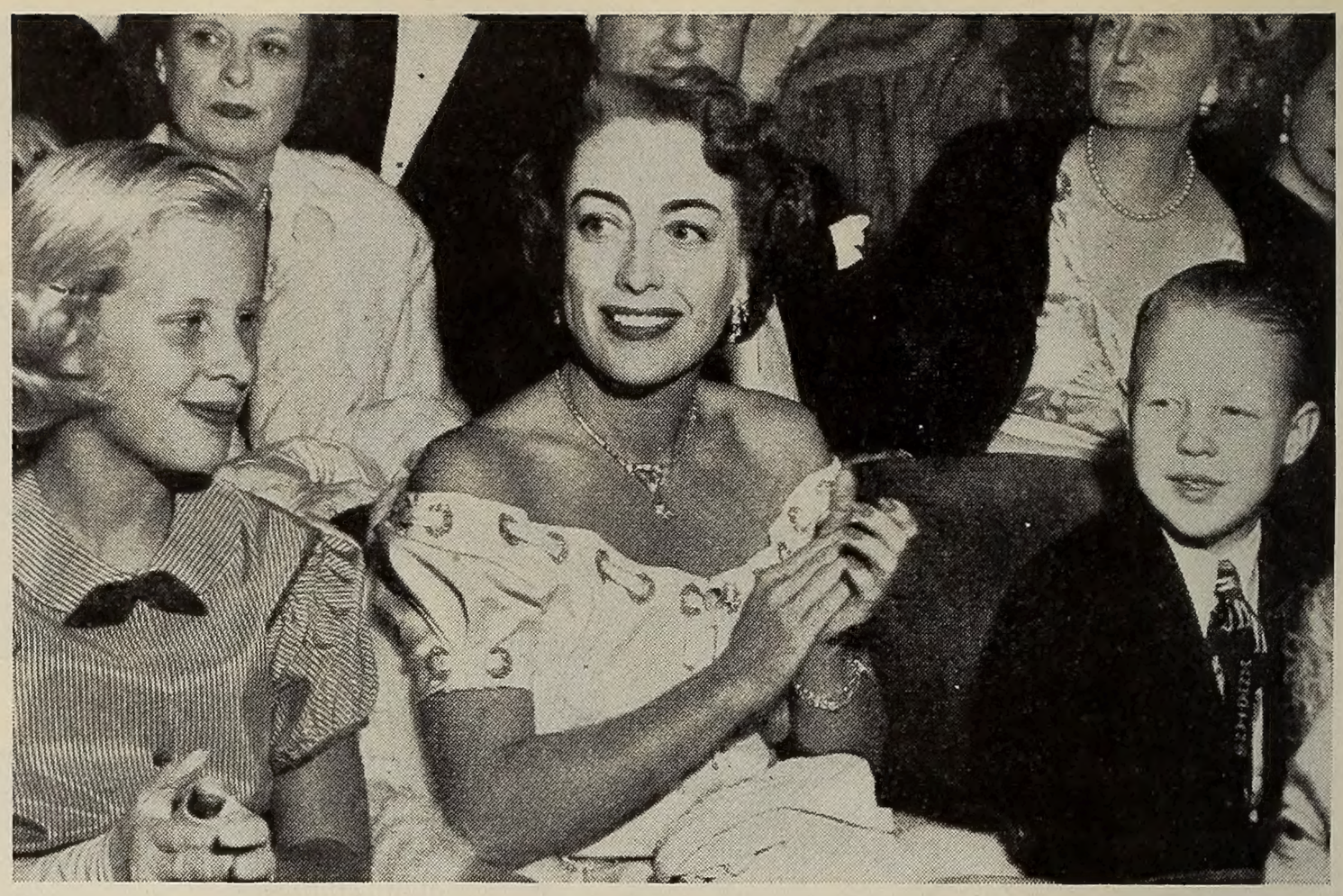
Pleasant FOR CHILDREN & GROWN-UPS

When Nature 'forgets' remember

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THE CHOCOLATED LAXATIVE

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Joan Crawford at opening of "The Hasty Heart," at Warners Hollywood Theatre, with her two oldest children (of four), Christina and Christopher. Joan's just finished "The Victim."



Cobina Wright at "Battleground" premiere at Egyptian Theatre with the Gary Coopers.

Cobina Wright's PARTY GOSSIP

wood is quick to resent. On the other hand, many relatively obscure bit players or reserved socialites find themselves in demand because they have charm, are gifted conversationalists or know how to be amusing guests.

* * *

One recent example is young Dick Hoyt, scion of a prominent New York family, who has come out to California, where he plans to live.

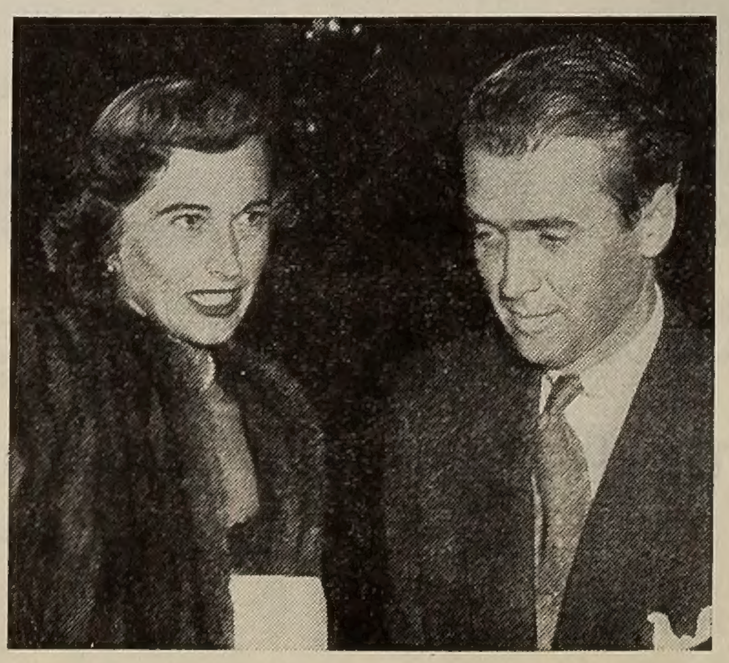
Dick, who has taken one of the most palatial estates in exclusive Bel-Air, wanted to give a party to pay back some of his social obligations, so he hosted a gala which was one of the most lavish of recent months. Because he had proven himself such a popular guest at previous parties, stars like Joan Crawford, Cesar Romero, Maureen O'Hara, the Gregory Pecks, Diana Lynn and John Lindsay, Peter Lawford, Drue Mallory and Lex Barker, all turned out to make his party a great success.

I'm sure they would have done the same had young Mr. Hoyt only had a modest cottage in which to entertain. However, Dick did have the most extravagant facilities with which to provide his evening with a gorgeous setting. Two orchestras supplied continual dance mu-

Elizabeth Taylor attends the "Battleground" premiere with a brand new beau, Brett King.

Mr. and Mrs. Jimmy Stewart at "The Fallen Idol" opening. He's now in "Broken Arrow."







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HOAGY CARMICHAEL · JUANO HERNANDEZ

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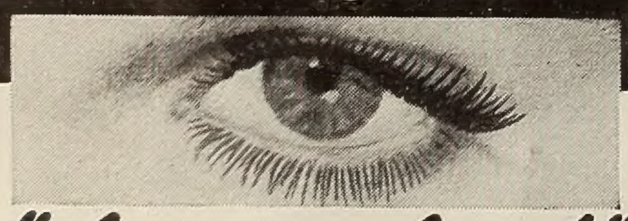
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Cobina Wright's PARTY GOSSIP



At Warners' "The Hasty Heart" premiere Ruth Roman waits for her escort, Ronald Reagan.

sic in the upstairs ballroom, which had an adjacent canopied bar, while marble balustrades on both sides, led down to a a huge Cellophane tent over the terrace, where a candle-lit buffet, replete with every delicacy and fine vintage wines, awaited the guests.

* * *

Inside was another bar in a panelled library-rumpus room, where amusing comedy sequences were run off on a motion picture projector.

It was in this room that I had quite a chat with Joan Crawford, who told me that the rumors linking her with Romero, who was her escort that evening, were quite absurd and that he was only her favorite dancing partner. However, we couldn't help but comment on how romantic Hollywood had gotten last year with its three top "eligibles," Jimmy Stewart, Clark Gable and finally Cary Grant, all succumbing to surprise elopements and each of them getting married on obscure ranches.

* * *

I must say the one which most startled

Radiant Ann Blyth with Richard Long at Los Angeles opening of MGM's "Battleground."



Leo Durocher, far from usual haunts, at Coast preem of "Fallen Idol" with wife, Laraine Day.

the film colony was "King" Gable's. We had all speculated at different times, over Clark's fondness for Anita Colby, for Marilyn Maxwell, for Dolly O'Brien, and for a while, the Paulette Goddard situation looked serious.

In this case, however, no one guessed that Lady Sylvia Stanley, whom I have known for years, would walk off with the prize catch of the country, although I first saw them together night-clubbing in Ciro's as early as August of last year.

Sylvia is a charmer and I know she'll make Gable very happy, because she combines great chic with a great capacity for having fun, two qualities Clark has always admired in every girl he ever went with.

We weren't so surprised about Cary, because he has admired Betsy Drake ever since he picked her as his leading lady in his first English-made movie.

* * *

Just to prove that friendships do last in Hollywood, musical comedy star Benay Venuta gave a party for her pal, Betty Hutton, the night after Betty finished work on the picture, "Annie Get Your Gun." Benay and Betty first met when they were both nightclub stars,

After "Hasty Heart" premiere, Gertrude Lawrence went on to Ciro's with Zachary Scott.





Michael O'Shea with an arm around his wife, Virginia Mayo, at "Hasty Heart" performance.

long before either of them ever dreamed they would become moviedom residents. So Benay, who is Mrs. Armand Deutsch, in private life, turned her beautiful Beverly Hills home into a nightclub, with even a marquee and electric signs which flashed, "Club Annie." There was a floor show, MGM starlets who acted as cigarette girls, and matches on all the tables printed with "Club Annie" on them.

* * *

Bob Hope acted as master of ceremonies and the talent which appeared to entertain Betty and her guests would have done justice to any top studio. Among the "patrons" of this exclusive "One Night Club" were Tony Martin and his lovely Cyd Charisse, George Burns and Gracie Allen, Van Heflin and his vivacious Frances, the Johnny Greens, Keenan and Betty Wynn, who put on a comedy Western number, Esther Williams and Ben Gage, the Louis Calherns, the Mervyn LeRoys, Dore Schary, the producer of the picture, and every member of the cast, including handsome Howard Keel, who plays *Frank Butler* in the film and who, I believe, will become a swoon idol the minute it is released.

As a special gift for Betty, hostess Venuta had a gold diamond-studded shotgun as a lapel pin, and two enormous dolls dressed in costumes that Betty wears as *Annie Oakley*.

* * *

A TRULY unique party was the one which was tendered Cecil B. De-

(Please turn to page 17)

Bob Stack was Pat Neal's attentive date at Mocambo. She's in Warners' "Bright Leaf."

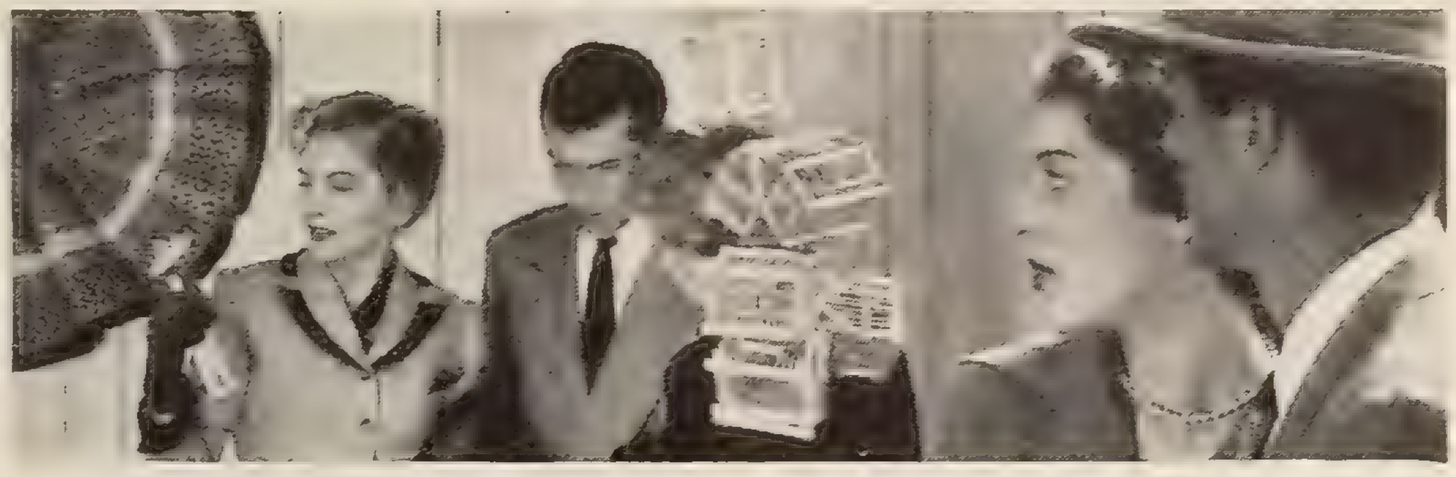




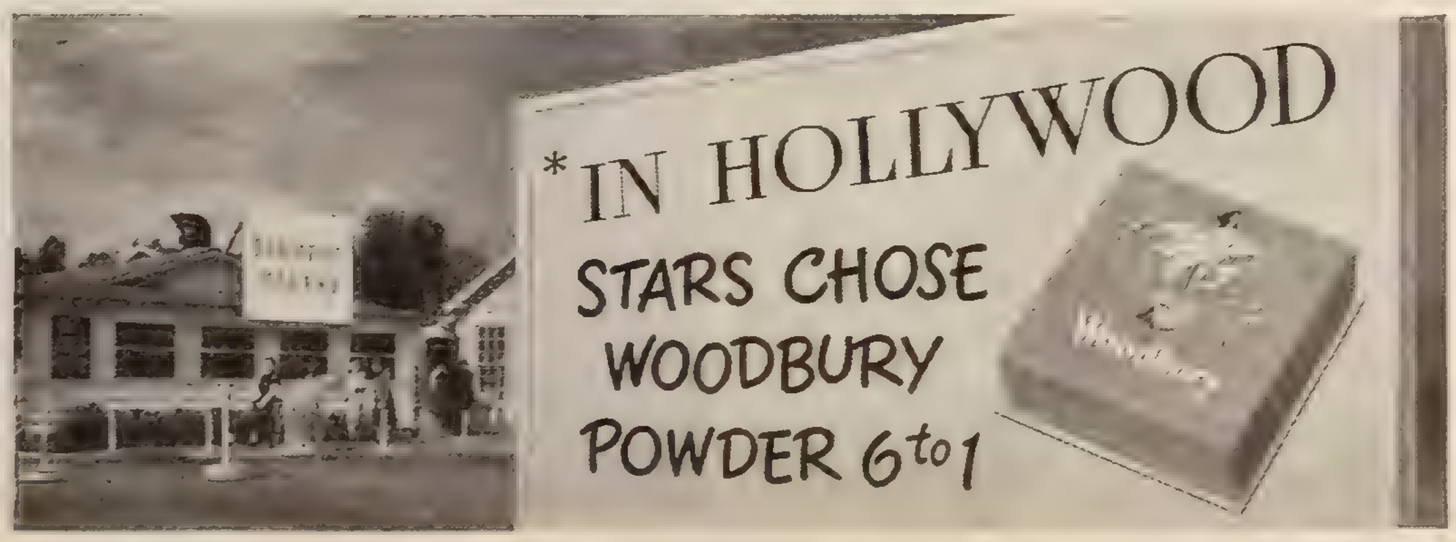
JOAN FONTAINE soon to be seen in Hal Wallis' **"SEPTEMBER",** a Paramount Picture

Don't look now... there's Joan Fontaine ...

So you're wandering through the Farmer's Market—on your first trip to that Hollywood landmark. Joan Fontaine's at the next stall! She's looking at curios so you can steal a glance. Even if she catches you, do you think she minds? Not at all! It's part of being a star! And she knows the Woodbury Powder she wears (in lovely Rachel) helps her look her beautiful best!



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By Helen Hendricks



Stephen McNally's attempts to kill her send Ida Lupino into frenzy in "Woman In Hiding."

Twelve O'Clock High

20th Century-Fox

THIS is the heroic story of the 918th Bomb Group, Eighth Air Force, based in England during the early part of the War when daylight precision bombing of enemy territory was first begun. Brigadier General Gregory Peck assumes command of the group when his friend, Gary Merrill, cracks under the strain of countless missions and seeing his pilots die. Peck whips the "hard-luck" squadron into shape with relentless efficiency. What he gains as commanding officer, he loses in friendship between himself and his men. It winds up that Peck not only has the Nazis to fight, but the cold attitude of his squadron, too. Add to these his own inner conflict between his job as a general and his ordinary human emotions, and you get one of the sharpest interpretations of a military man to hit the screen. Superb is the adjective for Peck, and that can be dittoed all the way with Dean Jagger, Hugh Marlowe, Millard Mitchell and the entire all-male cast.

On The Town

(Technicolor)
MGM

NOT for a long time has a musical like this come out of Hollywood. Based on the Broadway play of the same name, it stars Frank Sinatra, Gene Kelly, Jules Munshin, Betty Garrett, Ann Miller and Vera-Ellen. As if that isn't a big enough drawing card, the story of the three sailors on a 24-hour shore leave in New York City, is a happy adventure-packed whirl sparked with songs and dances. There's plenty of romance, too, what with Gene Kelly searching for *Miss Turnstiles*, a gal whose face he saw on a poster ad; Frankie getting tangled up with female taxi-driver, La Belle Garrett; and Jules Munshin being pursued by a society wench. Wonder how all that can happen in 24 hours? Hah! Guess you don't know sailors. . . .

The Inspector General

(Technicolor)
Warner Brothers

MAYBE things that happen to Danny Kaye could never happen to anyone, but then again, Danny Kaye isn't just anyone. Acting not-too-bright, he's still quite a guy being the gypsy stooge for Walter Slezak, another gypsy with strong accent on the GYP. When their crooked medicine show is forced into abrupt liquidation, Danny keeps running until he reaches the town of Brodny, the mayor of which is Gene Lockhart—decidedly a pilfering politician. Mr. L. and his grafting cohorts suspicion that bedraggled stranger Danny is the Inspector General in disguise. They treat him royally, but smartening up, he realizes something's fishy with the city fathers. He tends to the situation in a slightly terrific way. Lots of wonderful comedy in the typical Kaye manner. . . .

Conspirator

MGM

WHEN a young, inexperienced girl, Elizabeth Taylor, visits London and meets dashing Robert Taylor, a major in one of His Majesty's elite Guards, it is inevitable that a swift case of spontaneous combustion set in. His background and character vouched for, Elizabeth marries her major. After their honeymoon they return to London and, in no time flat, Bob is being called away on mysterious appointments. Elizabeth gets perturbed—how else when Bob almost rips off her head for putting on a pair of eyeglasses she's found in a dirty old coat of his. She stumbles across several other strange items connecting to her spouse's odd behavior, and they add up to a nasty answer. No, not another woman, another nation. It's an all-around tense spy thriller.

Riding High

Paramount

AS THE owner of Broadway Bill, a race horse, Bing Crosby is really in his element. The only trouble is his fiancee and her poppa, Charles Bickford, gave Bing a paper-box factory to run instead of the horse. Both think Bing is crazy dabbling around a stable when, if he stuck to the factory, he could have his future wife dabbling in sable. There's another member to the non-horse-loving

Larry Dobkin, Paul Stewart, Dean Jagger, Gary Merrill find the relentless efficiency of Gregory Peck, their commander, hard to take in 20th Century-Fox's "Twelve O'Clock High."





Clarence Muse, Bing Crosby and Coleen Gray add bright musical gayety to "Riding High."

family: young Coleen Gray, a lass with a crush on Bing. So, when Bing strikes out to enter Broadway Bill in a National Handicap race, Coleen trots along. Unfortunately, Bill gets a bad cold, and Bing can't raise the entry fee money. Bill *does* run the race, and what a race! *(You'd think everyone in the audience had a sawbuck on his nose, the way they act.)* Bing's songs aren't up to par but there are rack track characters galore and the race itself.

East Side, West Side

MGM

SOPHISTICATED melodrama about successful and wealthy New Yorkers. Barbara Stanwyck, a young matron married to James Mason, finds that money isn't everything—especially when your husband can't unhook himself from sultry glammer-gal Ava Gardner. True, Ava is a wicked wench but Mason quietly outdoes her by always promising Barbara he'll change, which he doesn't do. Then Barbara meets Van Heflin, who is for real. She sees the difference in men but not before Mason gets embroiled in Ava's well-timed murder. A neat package with a neater array of star names.

Montana

(Technicolor)
Warner Brothers

A RIP-ROARING Western with the usual theme. The switcheroo is: Errol Flynn is a sheep rancher who aims to break the monopoly on grazing land so his sheep can munch all that Montana grass 'longside the cattle. Because one of the cattle barons is Alexis Smith, it seems like a simple chore for irrepressible Errol to get all the grazing land he wants, BUT cattle owners hate sheep men—according to them, sheep ruin the range. Alexis leases Errol a section of her land thinking he wants it for cattle. When she learns the truth, ZOWIE! Definitely a light horse-opera what with "Cuddles" Sakall on hand, and the handsome Errol break-

Robert Young and Barbara Hale share embarrassing situation in "And Baby Makes Three."

Below: Barbara Bates and a jug of wine make Danny Kaye happy in "The Inspector General."





Elizabeth Taylor and Robert Taylor in tense scene in "Conspirator," MGM British film.

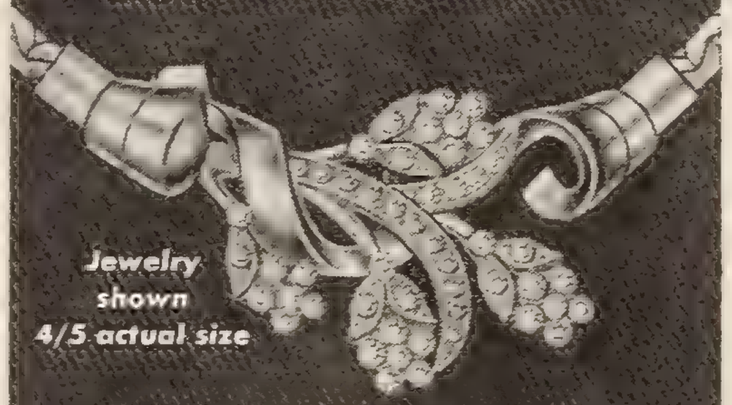


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Dept. S-2, 645 N. Martel Ave., Hollywood 36, Calif.



Frank Sinatra, Betty Garrett, Jules Munshin, Ann Miller, Gene Kelly and Vera-Ellen in "On The Town," a happy adventure-packed musical sparked with songs and dances.

Below: Alexis Smith and Errol Flynn are friendly enemies in "Montana," Western yarn.

ing out into a right nice bit of crooning.

Side Street

MGM

FILMED for the most part in New York City, the cameras let you in on another side of city life. Farley Granger is a young husband whose wife, Cathy O'Donnell, is about to enter a charity ward for the birth of their baby. As a part-time letter carrier, he knows that in a law office, to which he delivers mail, there's a portfolio containing $200. Against his better judgment, Granger breaks into the file, takes the briefcase and instead of $200, finds $20,000. With such a sum lying around a cheap lawyer's office there's apt to be something crooked afoot—blackmail and murder, for example, and Granger becomes a reluctant part of it all. Grim, but top-notch mystery with Paul Kelly and James Craig included in the cast.

Woman In Hiding

Universal-International

THRILLING suspense yarn of a woman whose husband makes several almost-successful attempts to kill her. With Ida Lupino and Stephen McNally sharing holy-wedded terror, the plot takes many spine-tingling twists and turns. Returning from the would-be watery grave to which McNally sent her, Ida embarks on getting proof that he killed her father beside attempting to murder her. To keep herself listed as dead, until she has evidence that police will believe, Ida changes her identity and starts looking for McNally's ex-girl who knows plenty. Instead of the girl, she finds something better—Howard Duff. Duff likes her, wants to help, and unwittingly just about sends her to another early grave. . . .

Adele Mara makes things a little easier for John Agar in Republic's "Sands Of Iwo Jima."





Temptation proves too much for Farley Granger in "Side Street." Cathy O'Donnell co-stars.

The Lady Takes A Sailor

Warner Brothers

WACKY comedy with Jane Wyman as a lady scientist who goes away for a rest and gets involved in such screwy goings-on that folks doubt her sanity. Why shouldn't they? Jane tells people that, when her sailboat was wrecked, she was rescued by a man called David Jones, was taken to shore in a submarine-tractor and an octopus got caught in the tractor treads. Films she took of the octopus would show she isn't nuts.



However, Mr. Jones *(Dennis Morgan)* stole the films from her because the tractor is a highly secret Navy invention and rather than have the secret revealed, better Jane should be considered psycho. Much more madness follows before matters right themselves and the Navy has the film and Dennis has Jane . . . Hmmmmm! Fair exchange!

Borderline

Universal-International

LOADS of comedy mixes with narcotics smuggling when Policewoman Claire Trevor tries to get the dope on a large-scale smuggling outfit. She gets on the right track okay but finds she'll have to help gunman Fred MacMurray smuggle the stuff into the States to learn who is the big boss. Posing as man and wife, Claire and Fred head for the border with another narcotics dealer, thinking of hijack, hot on their trail. With all this smuggling, Claire and Fred manage to find time for some snuggling, too. Wha' oppens when Claire is to turn Fred over to the authorities? Just what you'd expect, only funnier.

Paid In Full

Paramount

TAUT love drama about two kinds of motherhood, one of the selfish variety



Jane Wyman gives wacky comedy a whirl in "The Lady Takes A Sailor," with Dennis Morgan.



Above: Reward poster upsets Audie Murphy and Martin Garralaga in "The Kid From Texas."

and the other a study of sacrifice. Diana Lynn, married to Robert Cummings, whom sister Lizabeth Scott has always loved, thinks her baby is her own possession and everybody else, including the father, hands off. Lizabeth, on the other hand, leans so much toward the unselfish attitude, that she has a baby knowing the child's birth will kill her. Why she gives her life so the baby may be born is absorbingly told in flashback. A typical "woman's picture," there's no reason why men won't like it, also.

Captain China

Paramount

AVAST ye landlubbers! Rudder to the portside! Batten down the hatches. There's no water shortage here . . . mountainous waves all over the place, ships smashing on coral reefs, freighters getting tossed around like flotsam, or is it jetsam? Anyhow, this Captain China boy, John Payne, is one fine skipper despite everyone thinking he got stinko one night and wrecked his ship. He sets out to show it was First Mate Jeffrey Lynn who done the dirty work so's he could get Payne's job. Lynn won't talk until his ship almost sinks. Luckily for him, John Payne is aboard as a passenger!! Edgar Bergen, Michael O'Shea are present, too. Gail Russell supplies romantic interest. After viewing Payne's chest, the gal slips into his cabin to inquire: "Got a match. . . ?" Yup, s' help me!

Give Us This Day

Eagle-Lion Release

BASED on Pietro Di Donato's novel of several years back, "Christ In Concrete." About an immigrant Italian bricklayer, Sam Wanamaker, the picture deals with his tragic economic struggle as a laborer. It also is an account of Wanamaker's marriage to a young Italian girl, Lea Padovani. They move into a dismal tenement after their honeymoon and hope to save pennies in order to get $500 for down payment on a house. With depression, their meagre savings go completely. His family nearing starvation, Wanamaker agrees to work as a foreman knowing the job is unsafe. The accident which proves this is one of the most horrible ever filmed. Aside from a few scenes, it's a heart-breaking drama which actually happened.

Sands Of Iwo Jima

Republic

STARS John Wayne and John Agar appear as two United States Marines constantly at cross-purposes. However, the dislike Agar feels for Wayne, the hard-bitten sergeant, is only part of the picture, which primarily honors the Marine Corps which landed on Tarawa and later Iwo Jima, where the famous flag-raising on Mt. Suribachi took place.

(Please turn to page 72)

BLUE WALTZ



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LYPTONE

new long length

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amazing new low price 25¢

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Would you believe my

gleaming **BROWN** hair

IS REALLY STREAKED WITH GRAY?

Nothing adds years to your looks like dull, faded, or gray-streaked hair. So learn the secret of women who *look young* thanks to Nestle Colorinse!

Its rich, concentrated color gives hair radiant beauty and lustre. For its lemon-rinse action removes soap film. Leaves hair silken-soft. Get *genuine* Colorinse. To blend in gray, use shade darker than your hair.



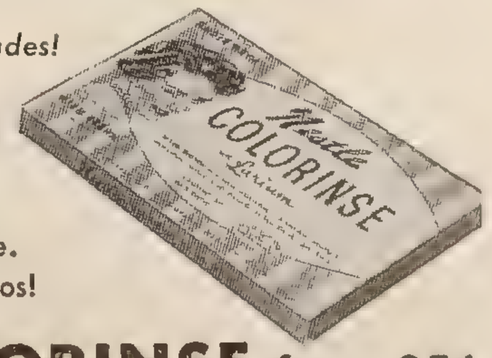
TO GLORIFY BRUNETTE HAIR

CHESTNUT BROWN . . . *rich lustrous brown.*
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NESTLE COLORTINT
Same beautiful shades
in a *triple-strength* rinse.
Lasts through 3 shampoos!



Nestle **COLORINSE** 6 rinses 25¢

YOUR PERFECT HOME PERMANENT

It will be if you use a recognized brand, follow instructions carefully and double check each point listed here

By Courtenay Marvin

FOR millions of pretty heads in this country, the home permanent is old hat stuff. They're sophisticates at the business of producing bright, buoyant curls for themselves in a very short time and at a mere song in cost. The ranks of the home permanent devotees include the Social Register, the stage *(see Mary Martin)*, the screen *(see Lucille Ball and a good portion of the Hollywood sisterhood)*, possibly you and myself.

Progress, however, being the aim of this circle of the beauty business, this seemed the proper season to check up and report on any angles that might contribute to the *perfection* of your next home permanent. Accordingly, I asked the home beauty consultant for a leading home wave manufacturer to list the important steps to watch. For no matter how perfected the method, itself, there is plenty of room for human error if we undertime or overtime, wind carelessly, or use too little or too much of this or that. Here are the points our consultant deems of vital importance; you, meanwhile, having read the directions completely through and having noted the key steps. Then reread and double check until your busy brain has absorbed every detail.

Wash your hair immediately before beginning your home permanent. A shampoo is really part of the process. Any soil or excess oil on your hair fibres may interfere with the action of the waving lotion. Use a mild shampoo, preferably one with a soapless detergent base. This type of shampoo will cleanse thoroughly even in very hard water. Furthermore, it will rinse completely in clear water. This is important since no prepared rinse, not even good old kitchen lemon or vinegar, can be used before a home permanent.

Be careful about dividing your hair in sections. There are two important reasons for this. First, rolling your hair on curlers is much easier when sections are divided off and held out of the way with rubber bands. Second, your winding will be neater and more even if you follow a definite pattern, and your finished wave will be more uniform.

Watch these two points in winding your curls. Too large strands of hair wrapped on the curler will result in a loose, uneven wave. Too small strands will permit the waving lotion to evaporate too quickly and leave you with little or no curl. If you are using the new spin curlers, your winding strand of hair should be 2½ inches wide and 1 inch deep. The spin curlers are in one piece, eliminating fitting rubber bands to the curling rods, incidentally a time-saver, and with little teeth on the winding rod that grip the end paper firmly and give you a good start on winding. If you use other types of curlers, check exactly the amount of hair that should be rolled on these curlers.

Start winding curls in the neckline section because the hair here takes longer to curl. Wrap the section about your face next and leave the crown of the head for last.

Check and double check on timing, for this is where you are most likely to make a mistake. The length of time your hair must remain in curlers depends on the texture and condition of your hair. Fine hair will wave quicker than medium hair, and coarse hair takes longest. Directions will give you a (*Please turn to page* 68)

All-important timing depends on texture and condition of hair. Lucille Ball, star of Paramount's "Fancy Pants" and home permanent devotee, times her wave as adeptly as her comedy.



Cobina Wright's Party Gossip

Continued from page 11

Mille to celebrate the success of his "Samson And Delilah." It was held on the corner of Vine and Selma Streets, in the lobby of a gorgeous glass-and-chromium bank, built on the site where DeMille made his first Hollywood picture, "The Squaw Man." But instead of asking any of DeMille's present-day stars, the guests were most of those who rose to stardom under DeMille's aegis during the silent days. I was afraid it might be a little pathetic, because the only times that silent screen stars ever seem to hit the headlines is when they are found living in poverty or dying in distress of some kind. However, I was delighted to discover how prosperous, well-groomed and handsome so many of these "greats" of yesteryear appeared.

* * *

The appearance of inimitable Bea Lillie in Los Angeles as star of the Broadway hit musical, "Inside U. S. A.," was the signal for a Hollywood reunion of many of the troupers who got their start with her in the old "Charlot Revue" days. Most of them have migrated to the West Coast and Bea was delighted to find so many of her old pals on hand. First, there was Reginald Gardiner, the initial one to succumb to the lure of Hollywood films. Then there was Clifton Webb, whose baby-sitting *Mr. Belvedere* has made him a permanent California resident. And, among others, Gertrude Lawrence, who held out for a long time, until screen tests of her role in "Glass Menagerie" proved so terrific that she had to sign with MGM.

Bea, herself, has no intention of staying in Hollywood, but as she told me, at the party which Clifton gave in her honor, she was happy to find that so many of her friends were doing so well in the cinema.

* * *

Another favorite with the English colony out here is lovely Joan Fontaine, who, now that she is divorcing Producer Bill Dozier, lives alone with her infant daughter in her beautiful Brentwood home. Joan is one of the most devoted mothers I know and since she prefers to take care of her child herself, seldom goes out, but prefers to entertain in her own house, which, in addition to having a swimming pool set in a hilltop garden, also has a glass facade, commanding a breath-taking view of the city.

* * *

Typical of her intimate little dinner parties is the one she gave the other evening. Doffing the kitchen apron which she had been wearing while she, personally, prepared a whole buffet of beef-kidney pie, tossed salad, a wonderful roast ham, Yorkshire pudding and brandy-and-molasses "crunchies," she donned a pair of spangle-embroidered raspberry pajamas to greet her guests.

Altogether, it was a very delightful and intimate evening, but that is what makes social life on the Western front so fascinating—the contrast between lavish, expensive affairs one evening and charming informal get-togethers, the next.

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One of a series . : .
Watch for your hand



Is your little finger long? You're tactful, diplomatic

Does your head line run straight across your palm? You have a magnetic personality

Is your ring finger long, the knuckles straight, the tip flattened? You're original, artistic, a charming entertainer

Does your charm show in your hand? Whether or not you believe it does, your well-groomed fingertips show you're fashion-wise. When you use Dura-Gloss, your fingertips say you're practical, too. For Dura-Gloss means exciting shades, quick application, long lasting beauty . . . all yours for only 10¢.

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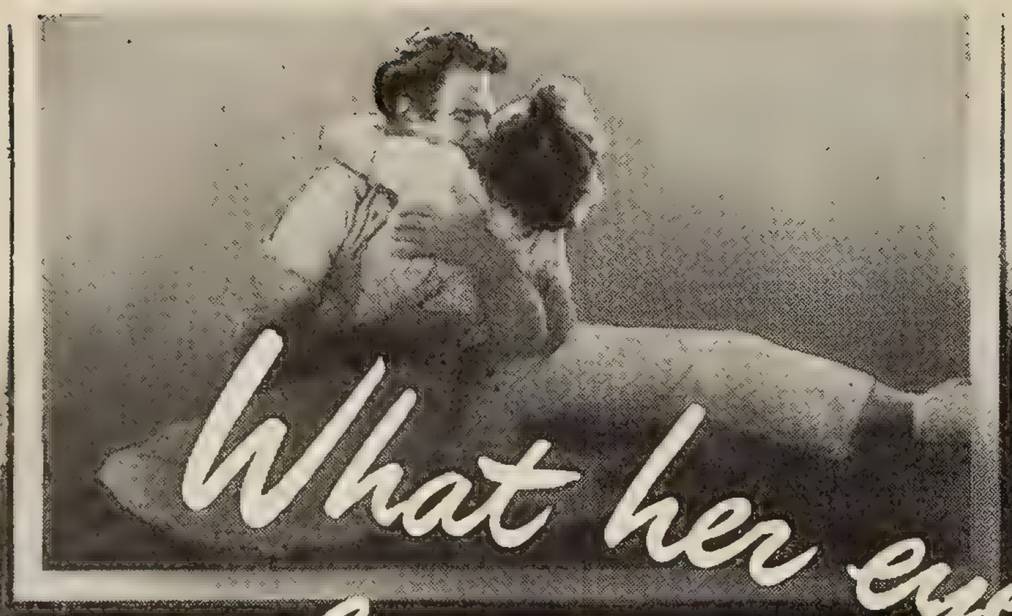
DURA-GLOSS NAIL POLISH

non-smear remover 10¢ and 25¢ . . . lipstick 25¢

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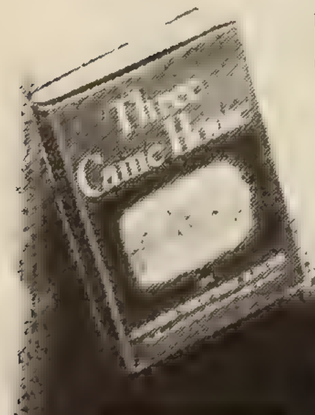


What her eyes have seen!
what her heart has known!
what her love has lived through!





This is a *True Story*...
one of the great personal stories of our time...
told the way it happened—
to one woman who will live it forever!



From the best-selling Book-of-the-Month and Reader's Digest sensation by Agnes Newton Keith!

DARRYL F. ZANUCK presents a shattering new experience for you!

Three Came Home

starring

CLAUDETTE COLBERT

with Patric Knowles • Florence Desmond • Sessue Hayakawa
Directed by JEAN NEGULESCO • Produced by NUNNALLY JOHNSON
Screen Play by Nunnally Johnson • Based on the Book by Agnes Newton Keith

20th CENTURY-FOX





Gregory Peck and his wife at the Savoy Hotel party after Royal Command Film Performance.

Left: Jean Simmons, Ann Sothern, Richard Todd, star of "The Hasty Heart," meet Her Majesty.

NEWSREEL



Ann Sothern and Michael Wilding dance together at the Savoy. He's in Warners' "Stage Fright."

H. M. Queen Elizabeth welcomes a bearded Errol Flynn at The Royal Command Film Performance.





Princess Margaret Rose, the top glamour girl of the British public, chats with stars Ann Sothern and Jean Simmons in lobby of Odeon Theatre as Richard Todd looks on.





Elizabeth Taylor, relaxing at Ciro's with Dick Long, after finishing "A Place In The Sun" for Paramount and "Drink To Me Only," for MGM.

Left: Ava Gardner, soon to be seen in "East Side, West Side," is currently enjoying a vacation in Gotham before departing for Europe. Her romance with Howard Duff is over.



Right: Marilyn Maxwell sharing a happy evening at Mocambo with Andy MacIntyre. Their steady dating strengthens the reports that wedding bells will ring for them sometime soon.

The stars themselves are just as interested as you are in what goes on in the most discussed place in the world

By Lynn Bowers

What Hollywood Itself Is Talking About!



Red Skelton and his wife greet friends in the row behind them during intermission at opening of "A La Carte," a musical revue. Red's gay banter intrigues the Johnny Weissmullers.



Jane Powell, Hollywood's newest bride, is guest of Gordon MacRae on his radio program.

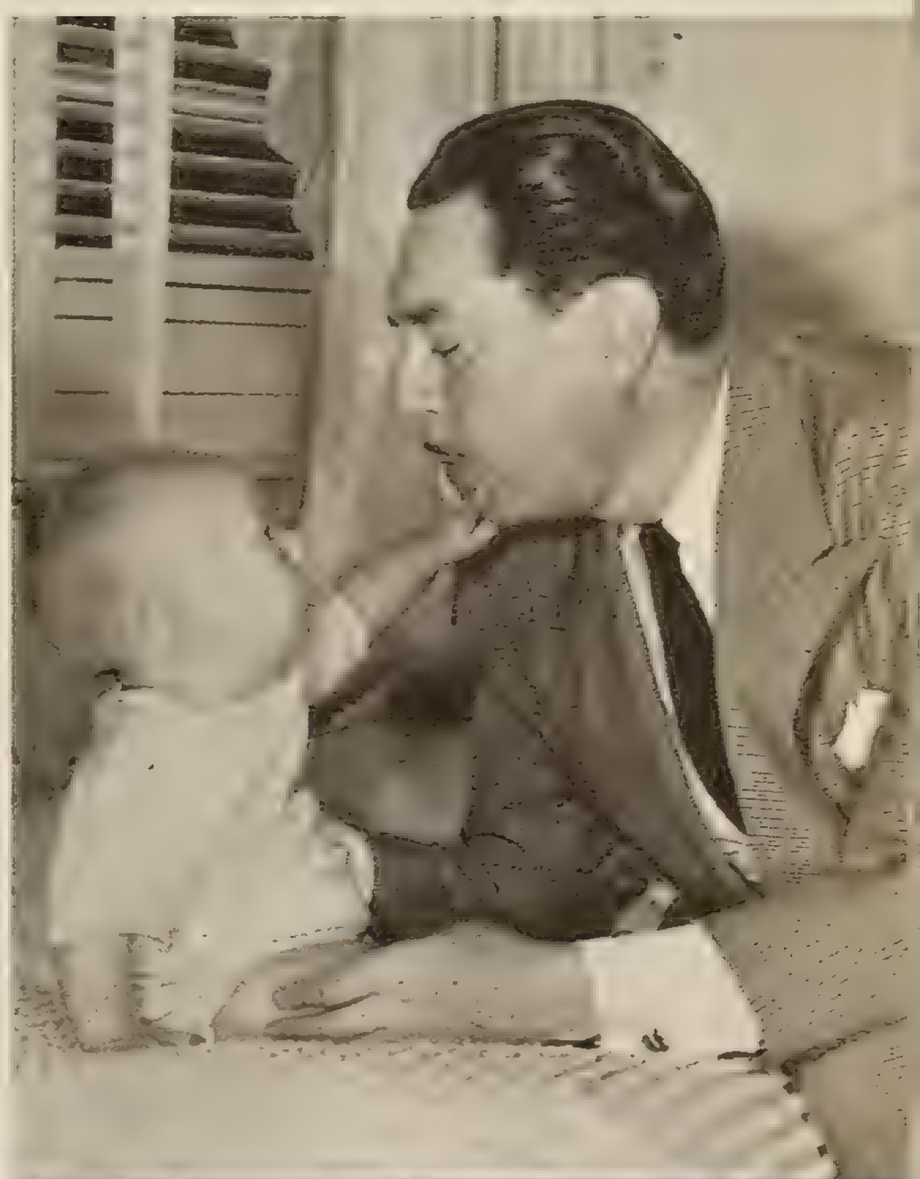
IRENE DUNNE'S charming home was the setting for a party given in honor of Lady Muriel Huggins, wife of the Governor-General of Jamaica and a most attractive lady, who was in this country on a lecture tour. Irene assembled quite a cosmopolitan group to meet the visitor—Loretta Young and Tom Lewis, Elizabeth Taylor, with her mother and father, Sir Charles Mendl, Dolly Walker, Artist Tony Duquette, British Consul Robert Hadow, Designer Gilbert Adrian and his small, beautiful wife Janet Gaynor, Columnists Princess Conchita Pignatelli, Harry Crocker and Brandy Brent, and Producer Harriet Parsons. The Lady Mollie flipped a group of us Americans by asking when Texas was admitted to the United States—the Lone Star state was next on her speaking tour. We all tried to cover our confusion (*or should we say ignorance*) by trying to convince each other that Texas had never joined the U. S., but we didn't get away with it. Everyone who does know, please hold up his hand. Being a Hollywood booster from away back, we were gratified to hear all the complimentary things Lady Huggins had to say about our town on her first visit.

* * *

There's a new, half-pint size mailbox in the stars' post-office at MGM and it's right next to Judy Garland's. It belongs to Judy's young sprout, Liza Minnelli, and is the little one ever proud! She got so much fan mail as a result of her appearance in "In The Good Old Summertime" that the studio gave her the star treatment as a reward.

* * *

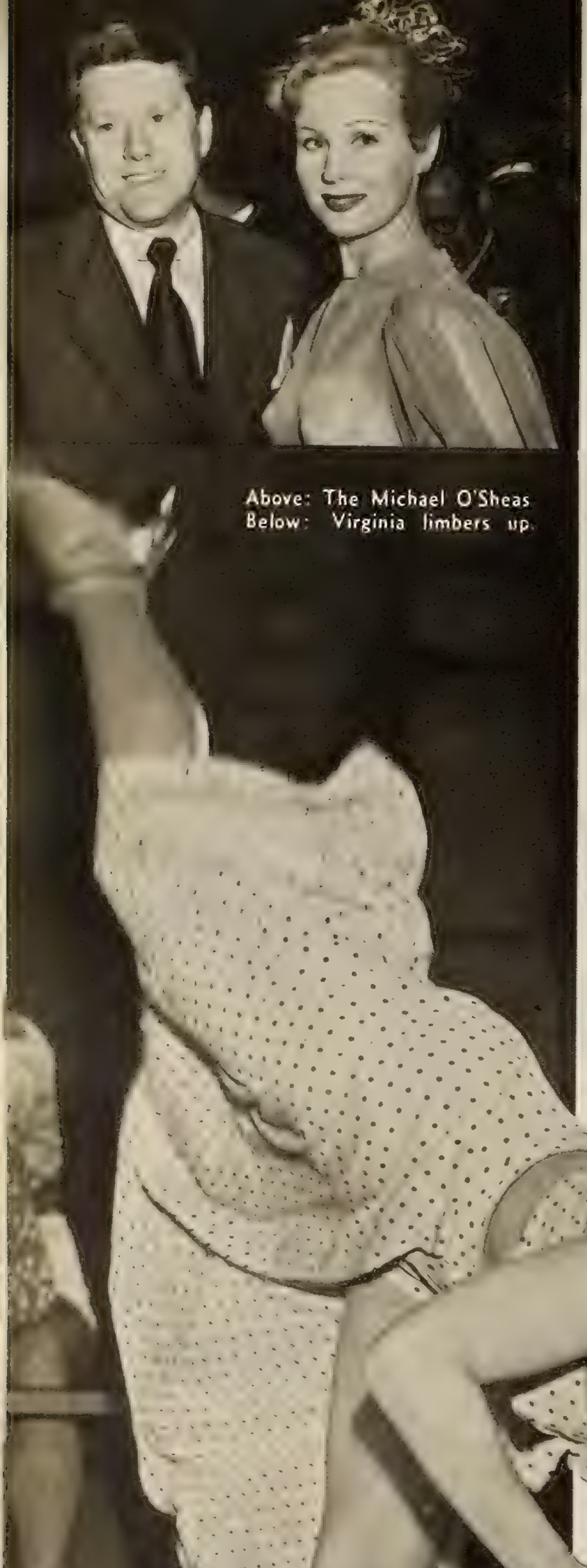
Another happy kid is the daughter of Don and Gwen O'Connor, because of the new pet U-I gave her. He's the mule (*honest*) who played the title role in "Francis," Don's (*Please turn to page* 54)



Ben Gage explains how television works to Esther Williams on her visit to his TV studio.

Suave Reginald Gardiner is just another doting father when it comes to young son, Peter.

Janet Leigh and Jules Munshin at LeRoy Boys' Home benefit.



Above: The Michael O'Sheas
Below: Virginia limbers up.

Mistakes Women Make

Is your man becoming a problem? Maybe you aren't handling him with care, says Virginia

By Virginia Mayo

FIRST, for the record, I want to say I like women. I think we're fine and indispensable. But I believe we make far too many mistakes in managing our men. What we need to do is work out a routine, a set of rules to go by and, once we develop this scientific yardstick, life can be simple and nearly ideal. If there were such a thing as a forum on *How To Keep A Man Happy*, I have a few pet ideas on this subject and I'd try to answer questions, if I were asked. If I had the floor, here's what I'd say if anyone was interested.

Why do women say "Men! They're all alike?" There should be a law against this particular cliche. It's a thoughtless statement and I don't believe the women who say it mean that for one solitary second. Men are no more alike than . . . than women are all alike. Regarding men as anything but highly specialized and complicated individuals is Mistake Number One on my list. They are as different as their fingerprints, thank heaven. It would be a dreary world if they weren't.

So now that this point is proved, more or less, let's pick another category. Why do we say "Men are just overgrown boys?" This is usually uttered with a certain amount of tender tolerance and there's more than a grain of truth to the words. BUT, in my opinion, this is an "among us girls" type of remark that should be said in a whisper only when all males are well out of earshot. The implication is that man is immature; that we are in the child-raising, instead of the marriage department. This is damaging to us and to a gentleman's self-respect.

Then we have the "After we're married I'm going to make him over" one. Oh, what a sad blooper that is! It says, in effect, "This guy's a bit of a schmoo but he's the best I can get." A man isn't like a piece of furniture that can be changed with a coat of varnish or a slip cover, to be camouflaged and tugged at. That isn't to say, though, that we can't help our men improve themselves or their jobs if we go about it in the right way—that way being to use the subtle technique, so the poor devils don't know what we're up to. (*Please turn to page* 71)

In "White Heat," with James Cagney, she played a dame who made all the mistakes.



With Men

"Don't damage a gentleman's self-respect," advises blonde Virginia.

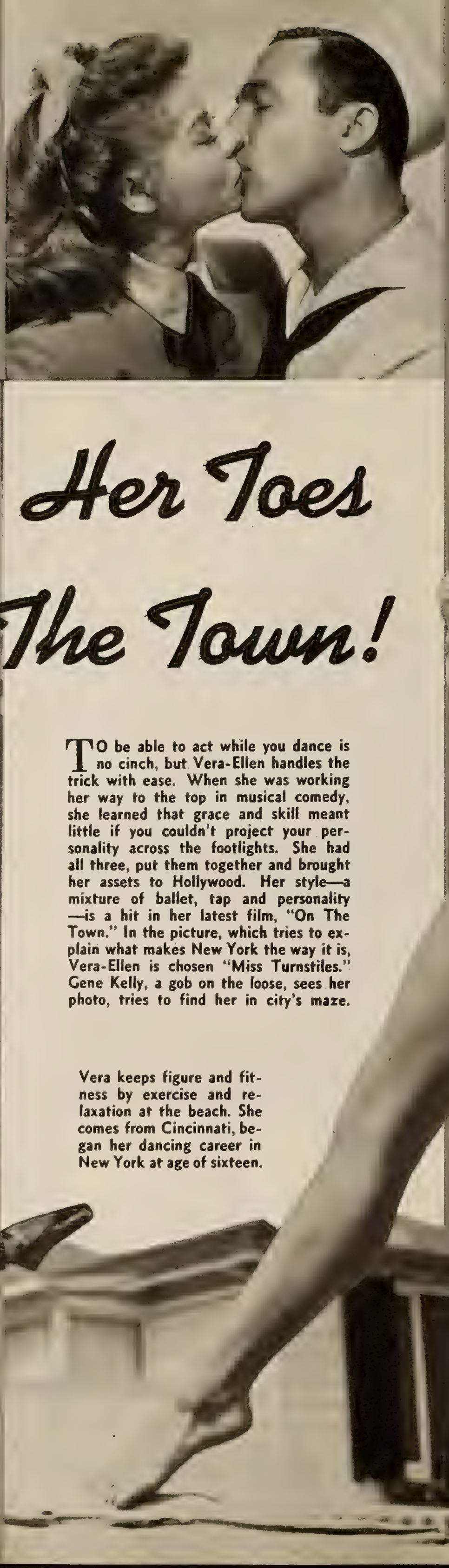
Virginia co-stars with Edmond O'Brien in Warners' "Backfire."

In Virginia's opinion that old cliche, "All men are alike," should be outlawed.

Tears are a powerful weapon, she admits, but to be effective should be used sparingly.



Vera-Ellen turns up her heels for movie in "On The Town" wherein she's a struggling dancer. Her last name, proper spell., is Rohe.



Sailor Gene Kelly expresses appreciation at finally catching up with Vera-Ellen in "On The Town," MGM's new Technicolor production.



On Her Toes On The Town!

TO be able to act while you dance is no cinch, but Vera-Ellen handles the trick with ease. When she was working her way to the top in musical comedy, she learned that grace and skill meant little if you couldn't project your personality across the footlights. She had all three, put them together and brought her assets to Hollywood. Her style—a mixture of ballet, tap and personality—is a hit in her latest film, "On The Town." In the picture, which tries to explain what makes New York the way it is, Vera-Ellen is chosen "Miss Turnstiles." Gene Kelly, a gob on the loose, sees her photo, tries to find her in city's maze.

John Murray Anderson, for whom Vera-Ellen once worked, called her "mahvelous." One glance shows that to be an easy compliment.

Vera keeps figure and fitness by exercise and relaxation at the beach. She comes from Cincinnati, began her dancing career in New York at age of sixteen.

1950 is the Cinderella year

...*the waiting is over!*



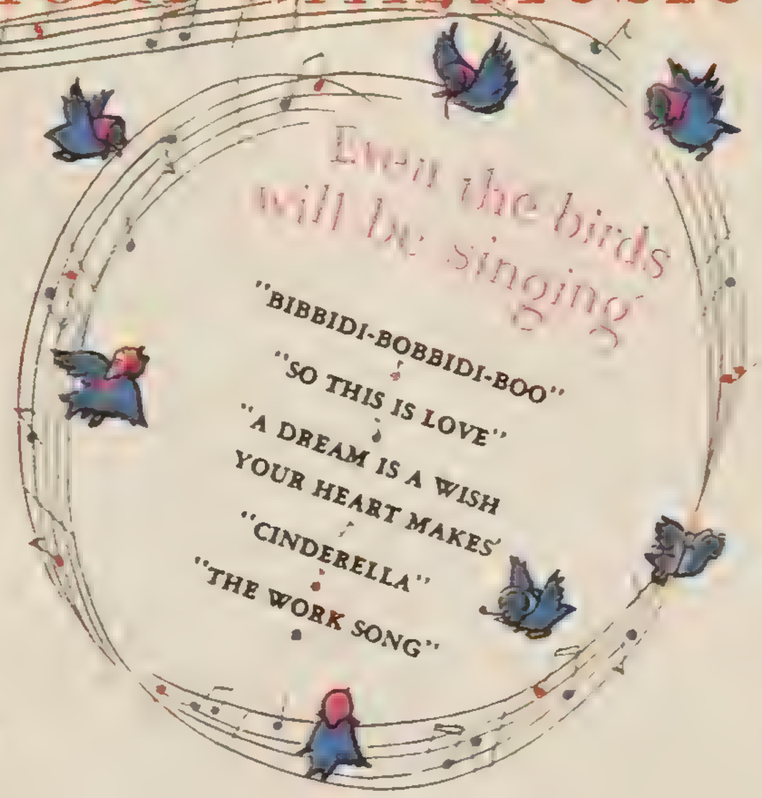
Soon you will see it
in all its Color, Splendor
and Pageantry, with Music
and Wondrous Fun —

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CINDERELLA

A LOVE STORY WITH MUSIC

6 YEARS
in the making



Put a smile in your heart...and laughter in your dreams

A story written in stardust...6 years in the making...Walt Disney's masterpiece, *Cinderella,* will give a new gleam to your hopes, a new lift to your life.

Not only because it's the greatest love story ever told—though that's reason enough if you've ever been in love. But because it's so full of the wonderful fun, hilarious characters, singable songs—the sheer enchantment of Disneyland.

Ever since "Snow White and the Seven Dwarfs," thousands of people have written . . . asked . . . waited for Walt Disney to bring the beloved *Cinderella* to life.

After 6 magical years it's ready with new wonders, new splendor, new magnificence—ready to thrill the world as no picture ever has!

It's coming your way to fill your heart with a happiness you'll never forget!

A magical musical

Color by TECHNICOLOR

Distributed by
RKO Radio Pictures

Burt's Private Life

Burt Lancaster, more successful than ever, is now being just himself

By Dan Maddox



In "The Hawk And The Arrow," Burt plays a 12th Century hunter.



In "The Hawk And The Arrow," Burt himself is the producer.



With Betty Lou Gerson and Producer Wil Burt later dating recent radio broadcast

I've been identified with exciting ex brace. So I can't be too intellectual





Burt watches Gordon Gebert take careful aim for tense scene in his first period picture.



He was offered lead in "A Streetcar Named Desire," but declined.





CATCH up with Burt Lancaster these days and instantly you are involved in twice as much action as you ever imagined could exist. He's become a ball of fire, but I can swear he's not exploding aimlessly.

When you finally get the chance to do exactly what you want, after being so bitterly disappointed you'd given up hope, you'll be in Burt's present situation. If you're as smart as he is, you may proceed in his extraordinary fashion. His conduct, off the screen, certainly is not that of the average man.

Soon, in the surprising "The Hawk And The Arrow," which he has painstakingly prepared for Warner release, you're going to see Burt in a different type of film. He is personally responsible for his striking switch, and he could make it only by gambling boldly on his own judgment. Actually, he's been very daring behind the scenes in Hollywood recently.

Do you realize he turned down every one of the tempting movie offers, didn't act in a single picture for a whole year after finishing the highly successful "Rope Of Sand?" Jump over to the private part of his life. Do you know that, although he bought his family a charming house high in the beautiful Bel-Air district over a year ago, he's never allowed his home to be publicized nor so much as hosted one pretentious affair there to impress Hollywood society?

"Just being discovered overnight doesn't make a person lastingly happy," Burt told me in his dressing-room after I watched him in a remarkably strenuous episode on his set. It was the first time I ever saw any star hung. Well, nearly hung. Burt had a rope tied around his neck by a masked executioner garbed in dread midnight black, and then he dangled from it long enough to fool the villains who'd handed him this foul fate. I was assured a followup sequel reveals his pals cutting him down. He revives with bounce, having figured out this stunt to outwit his enemies. They shot this hanging over three times. I was triply awed, because what other star would have ordered such a twist into a script?

"Sure," Burt said, "it was exciting being turned from nobody into somebody when I got into pictures. It was a fantastic thrill to suddenly receive applause when I'd disgusted myself by having wound up as an also-ran before the War. Remember, from the time I was nineteen until I was twenty-seven, I trouped all around America and, candidly, I couldn't quite make a decent living in show business. I gave it up." He grinned. "Maybe because I really was 'a dumb actor' then! As an acrobat in circuses, vaudeville, and Summer fairs, I wasn't allowed to say a word when on. Of course, it was great to find myself started here in Hollywood.

"Yet after two years it wasn't enough. I'm as grateful as anyone can be. I'm the first to announce that Hollywood gave my life a meaning. I love all it's done for me. But you still don't belong to yourself until you go on another step and fight for that degree of freedom that lets you be your real self. That's what I've been up to lately. Quietly, for there's no (*Please turn to page* 58)


THE REAL
MOTHER
GOOSE



Left: Jeanne was cast in many ingenue roles before she was ready to portray a girl victimized by racial distinctions in "Pinky," 20th Century-Fox film.

Right: With her husband, Paul Brinkman, Jeanne attends "Anna Lucasta" performance at the Biltmore Theatre. Paul, himself, once acted, but gave it up.



Jeanne is Barbara Bates' sister in the comedy, "Cheaper By The Dozen."

JEANNE CRAIN, in "Pinky," came into her own as a mature, dramatic actress. But her studio, 20th Century-Fox, did not forget that in the role of a radiant young girl, she has few peers. So, once again, although she has two sons of her own, Jeanne is a teenager in 20th's "Cheaper By The Dozen," with the redoubtable Clifton Webb as a father of twelve.



Back In Her Teens Again

Jeanne, in a scene from "Cheaper By The Dozen," is disciplined by her father, Clifton Webb, an industrial engineer who applies his theories for saving time and motion to his children's upbringing. Her sister, Barbara Bates, and brother, Norman Ollestad, are fascinated witnesses.





"You'll receive more attention in the world if you look as if you were proud of yourself."



Linda and Paul Douglas during recent broadcast. "I love working on radio," says Linda.



Advice From Linda



Linda isn't the outdoor type, but if you are, she advises you to go in for sports.

WHEN Linda was fifteen, I showed her photograph to a famous artist who was analyzing faces for a national magazine story. He looked at it for a long time. Then he said:

"This girl is still a child. Her features are blurred with babyhood. She may marry and drop out of pictures, but if she continues, I would say she can be one of our great actresses. If she makes up her mind, she can step right along in the talent parade; eventually, she may lead it."

Now that Linda is a star in the parade, it's time for me to ask her secrets.

"You must keep stepping, if you stay in a parade," she said, thoughtfully. "You can't coast, and nobody is going to push you, or drag you along.

"I'd say that the first thing is to take care of your health. A sick person can't march. Have periodic check-ups; if something's wrong, have it corrected. But don't go around moaning. There's nothing less interesting than the other fellow's headache.

"Have sufficient vanity to look well in public. It's disappointing to see a girl who should be glamourous in an unpressed suit, with untended nails and hair unbrushed. I wear slacks offscreen, but they are always good looking and well tailored." The ones she was wearing were gray, flattering to her dark hair and eyes, subtly defining the lovely curves of her figure. "Not only actresses should remember this. You'll receive more attention in the business, professional and scientific worlds if you look as if you were proud of yourself. There's plenty of expert advice available on how to dress, make up, walk and behave. My point is: don't let down in public. What you do in your own room is your business."

Most of us have favorite exercises for the body. Even more important, according to Linda, is it to keep (*Please turn to page* 63)



Linda's role in "Everybody Does It" was difficult, but to her that made it all the more exciting.

You, too, can enjoy success if you'll conscientiously follow the basic essentials laid down by Linda Darnell

By Alice L. Tildesley

"Listen a lot . . . read . . . travel . . . try new things, and life won't pass you by."





With very little effort, Irish Maureen O'Hara becomes a believable Arab beauty.



Paul Christian, from Switzerland, is the man in "Bagdad" whom Maureen thinks is her father's murderer. However, he seems to have allayed her suspicions.

Many Sided Maureen



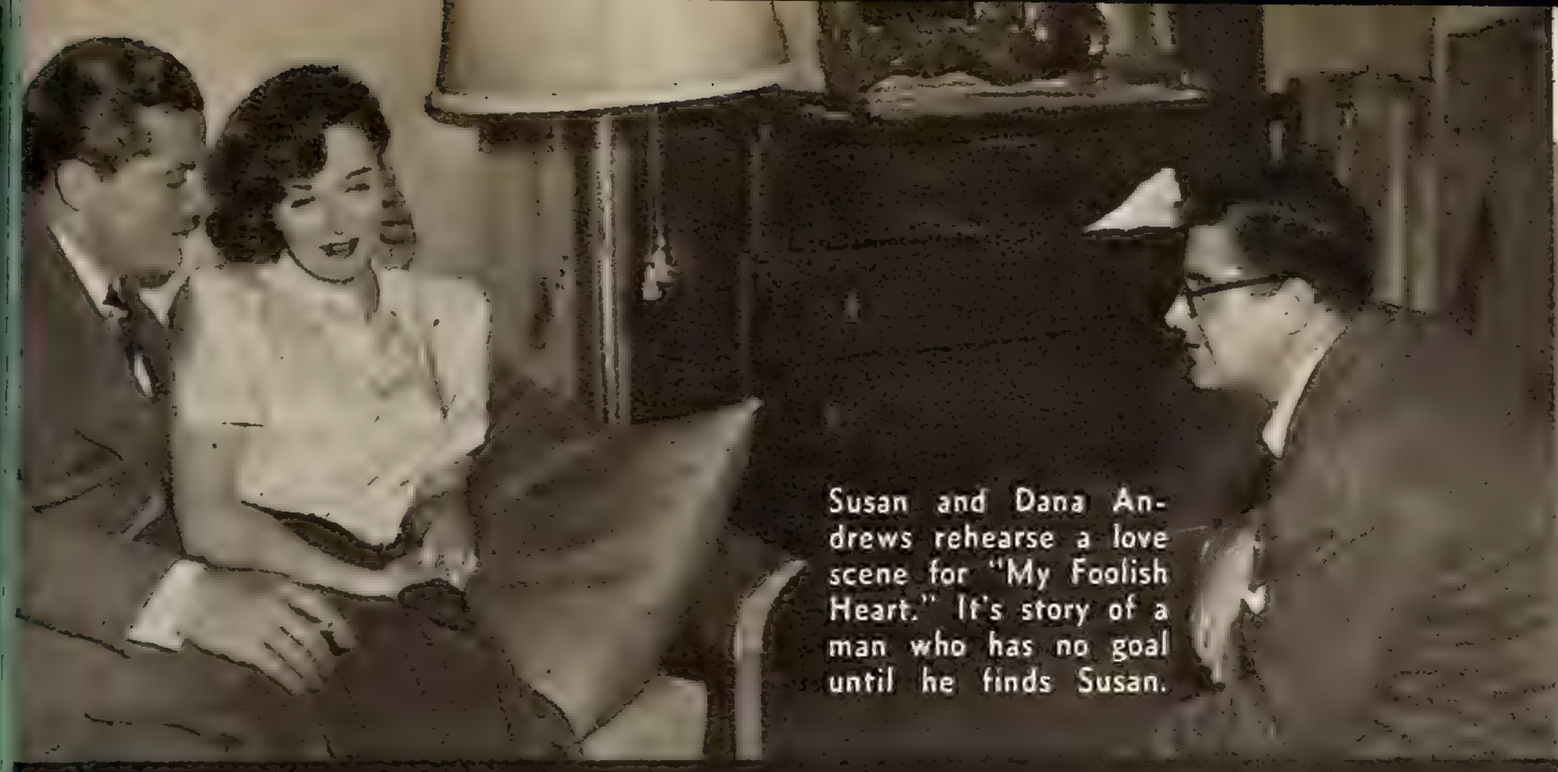
Left: Maureen, with Macdonald Carey, is transformed to frontier gal in "Comanche Territory."

Below: The real Maureen goes over dialogue for Technicolor "Bagdad" with Howard Banks.



IN TWO forthcoming U-I pictures, Maureen O'Hara again reveals how adept she is at portraying ladies who lead totally different modes of life. As an alluring Arab girl in "Bagdad," she attempts to avenge her father's murder. Her lustrous beauty lends itself to the story's opulent Arabian Nights quality. Then, in "Comanche Territory," the history of Jim Bowie (Macdonald Carey), designer of the hunting knife, she turns up in tough frontier town as a lady saloon keeper. Here, she and Carey secure treaty for Comanches.





Susan and Dana Andrews rehearse a love scene for "My Foolish Heart." It's story of a man who has no goal until he finds Susan.

Triumph For Susan



Her face is one of the most expressive in pictures, as demonstrated in this embrace.



On screen Susan is dynamic and vivacious. Actually, she's shy, introspective, says husband Jess Barker.



FOR a long while it looked as though the biggest moment in Susan Hayward's career would be the time she tested for and lost the part of Scarlett O'Hara. There was a definite lull for Susan thereafter, devoted mostly to cheesecake. Then, in pictures like "Smash-up," she showed what she could really do. "My Foolish Heart," for Sam Goldwyn, is her latest and as the picture's heroine Susan does her best job yet.

Susan and Dana get last-minute directions. An authentic redhead, she's from Brooklyn.

Inside Info On

The No. 1 Playboy

You must have a cozy date with Peter Lawford before you really understand him



"I've always had a feeling I'd find the girl I'd marry here in the East," states elusive Peter Lawford.

With Audrey Young in "The Red Danube," his latest picture for MGM. Peter is now 26.



By Tricia Hurst

IF THERE is one thing I can't stomach it's Glamour Boys, especially the Hollywood variety. Consequently, I had made up my mind to heartily dislike one Peter Lawford, long before we ever met. Despite the fact that I liked him in pictures and was one of the first to dash out and buy a copy of his cute recording "French Lesson," I just couldn't see his way of living off the screen. He was Filmland's Number One Playboy and, brother, in a town like Hollywood, you've got to go some to deserve such a title and what's more, keep it as long as Pete has.

There was a time there when you couldn't pick up a magazine or newspaper without reading about "The Passing Loves Of Peter Lawford," "Why Hasn't Peter Lawford Married?" "Will Peter Lawford Settle Down?" or "Peter The Wolf."

After devouring all of this earth-shaking information, there were only two conclusions this writer could come to. The only female Lawford had overlooked was possibly a shaggy-haired leading lady named *Lassie*, and secondly the poor boy just didn't have a home to go to. From the amount of night club photos in which he appeared, I was amazed that he found time to make an occasional picture for MGM.

With this information, I got an assignment to "do Peter Lawford when he gets in town." It took one solid week for me to contact him at the Waldorf-Astoria where he was staying.

"I'm sorry, but Mr. Lawford just stepped out!"

"Mr. Lawford's room doesn't answer!"

"Mr. Lawford is away for the weekend!"

"Mr. Lawford left no word as to when he'd return!"

Mr. Lawford was obviously a very busy young man!

No matter how hard I tried to reach him he was always sprinting off to "21," dashing to Connecticut or going to the barber's. I almost caught him once in the hotel barbershop, but as luck would have it he was under a hot towel and refused to emerge long enough to



"I doubt if I'll even start thinking of marriage before I'm thirty. I've seen what can happen," declares Peter.



Pete, in his dressing room, with Bridget Carr. They're in "Please Believe Me."

Deborah Kerr and Peter, co-stars of MGM's "Please Believe Me," chat between scenes.



come to the phone. I believe I muttered something to the effect of "I hope he scalds to death!" and slammed down the receiver.

Finally, as a last resort, I called Joey Adams, the comic, who had been doing a personal appearance with Pete.

"He's in room so-and-so," he told me. "If you give the room number to the operator she'll connect you. The best time to get him is in the morning, nice and early. He'll be half asleep and won't be able to think of any reason for not giving you your story."

Joey's advice worked perfectly and I made an appointment with a very sleepy Mr. Lawford for the same day. At five o'clock I found myself perched on top of three packages (*Please turn to page* 69)

Together Again

Gale Storm, who also appears in the film, and Audie help Wanda climb aboard wagon for a good oldfashioned hayride.

The Murphys while away a long evening on location with some four-fingered pianistics.

Dir. Kurt Neumann, Wm. Talman, Audie and Wanda entertain with a bit of harmony.

Audie, a crack shot since a boy, gets set to show Gale and Wanda some fancy shooting.

Their separation a thing of the past, Wanda and Audie are glad to be together again.



Four cute Columbia messengers surround Ray Milland on "Woman Of Distinction" set.

Right: Roz and Ray in serious discussion of hilarious scene for their latest comedy.

ROSALIND RUSSELL comes up with another hilarious performance in "Woman Of Distinction." As the dean of a women's college, Roz believes a career is more important to a woman than love. Then along comes Ray Milland who falls for the attractive but aloof dean. Roz refuses to weaken until her father warns her that "today's hot water may be tomorrow's icicle," which sets the dean to some down-to-earth thinking. She snaps into action, grabs her man and forgets all about her career



Roz And Ray Ignite



Right: Ray all but frightens poor Roz to death with his ardent wooing of her.

Roz is full of energy and never lets down even when she's supposed to be relaxing

Below: Roz swapping stories with Edmund Gwenn, who plays her father in the film

"Ever since my early teens I had five ambitions: a husband, a house, an Adrian suit, a car and a grey caracul coat," confesses June in describing the years which mean the most to her

"1943 was the year I came to Hollywood and started my career in motion pictures."

"1948 is another chosen year for that's when our adopted daughter, Pamela, arrived."





The Five Most Important Years Of My Life

By June Allyson

WHAT have been the five most important years in my life? What are they in any girl's life? My guess is they would include those during which, if she is career-minded, she started her work; when she met The Man; when she married; when she had her first child. My own choice follows that pattern and my fifth selection is the past year—just because it's been so wonderful!

The year 1943 will always stand out in my memory, bad as I am at remembering dates. If it weren't too corny I'd be inclined to write a poem entitled "Forty-Three I Love Thee," because that was the year I came to Hollywood and started my career in motion pictures *and* when I first met Richard.

It's almost ancient history that I was in the choruses of several musical shows on Broadway, finally won a featured singing and dancing role in "Best Foot



"Last year also brought me the feeling that at last I had grown up, that I had matured," says June. "Little things didn't upset me."



Dick Powell, his wife, June Allyson, and David Wayne in MGM's "The Reformer And The Redhead." Dick insisted June be billed over him.



Another scene from the film, in which they are co-starred for the first time. They met in 1943 during making of "Meet The People."



"Richard and I were married on August 19, 1945."

Forward" and when that was bought by MGM was offered a chance to recreate my stage role in the film, plus a long-term contract. That capsulized account brings us up to '43 and Hollywood.

That first year here was terribly exciting to me. Naturally, I knew nothing about the making of motion pictures or the technique involved, but I was so anxious to learn that the janitors practically had to sweep me off the sets at closing time. Whenever I wasn't working I was visiting other sound stages, watching and trying to learn.

I was quite busy working, too. While the screen adaptation of "Best Foot Forward" was being finished I was given a part in "Girl Crazy," with Mickey Rooney. What a debut that was! Perhaps you don't remember, but I can't forget, that "Treat 'Em Rough" number we did. I had to jostle, pummel and bounce Mickey all over a night club stage!

Then followed "Best Foot Forward," which gave me greater opportunity in the dancing and singing department, plus a little acting. I was essentially a jitterbug in that, too, but felt that at last I was on my way. By then, you see, although I loved musicals I had decided *acting* was what I really wanted. I didn't say much (*Please turn to page* 61)

Vic Damone Entertains





Dazzling Danny Thomas and Vic Damone is Liz Taylor. Occasion was Vic's cocktail party at Chianti Restaurant.

Gloria De Haven with new hairdo, new beau, Andre Previn, at Vic's gathering. She is in "The Yellow Cab Man."

Vic points to likeliest canape for Joan Evans and Dane Clark. Joan is a daughter of Dale Eunson, fiction writer.





No more naive, teenage parts for Gloria Jean if this dignified picture of the sweet-singing star is any indication. She and Vic are deep in musical shop talk while Dane smiles at passing acquaintance.



Evelyn Keyes and Kirk Douglas give rumors of a romance a nice boost by attending cocktail party together. He has coveted role in "Young Man With A Horn," for Warner Bros., and she's scoring in "Mrs. Mike."



The host relinquishes his chores long enough to sing for guests—especially Elizabeth Taylor. Her next is "A Place In The Sun," once "An American Tragedy."

Vic, Diana Lynn and John Lindsay, her husband, feel she isn't getting enough food. Diana's in "Rogues Of Sherwood Forest."



Keep Your Eye On *Courtland*



Jerome Courtland likes acting, but confesses he would have pursued a talent for drawing had he not gone into movies.



Left: With foal on location. Jerome hails from Knoxville, Tenn., is 6' 4".

Right: Jerome and co-star, Beverly Tyler, enjoyed making film together.

JEROME COURTLAND is right in character in these outdoor shots during production of Columbia's "The Palomino." An athletic, open-air life suits him best. He dislikes parties, but might not have gotten into pictures if he hadn't attended one where Charles Vidor offered him a screen test. He was in his teens then. His first part was in "Together Again," with Irene Dunne and Charles Boyer. Next, he scored in "Kiss And Tell," and his career flourished until he went into the Army. Seriously injured in a train accident at Hiroshima, he spent many months in an Army hospital, emerged with a medical discharge just in time to take a part in film, "The Man From Colorado."





Jerome, Beverly and supporting player study lines for the Technicolor film.



Such a Midas Touch has Jose Ferrer that any role he touches turns to dramatic gold

By Fredda Dudley Balling

Jose's renown as versatile actor had preceded him when he arrived on 20th Century-Fox lot for "Whirlpool," co-starring Gene Tierney.



Below: During Broadway run of "Silver Whistle," he met and married Phyllis Hill, an actress. Like Jose, her avocation is painting.

Villainy For A Change



With Director Otto Preminger. One critic believes Jose could even do "Little Women."

WHEN Jose Ferrer checked into 20th Century-Fox for his role of *David Korvo*, the hypnotic heel in "Whirlpool," a suspenseful drama co-starring Gene Tierney and Richard Conte with Mr. Ferrer, there was a good deal of healthy respect, almost awe, in the attitude of both fellow players and the lot's technicians toward the renowned Broadway actor.

There was ample reason for this admiration. Oscar Hammerstein had said of him, "Jose Ferrer is a young man who can scare you with his *Iago*, double you up with laughter as *Charley's Aunt*, and choke you with tears as *Cyrano* . . . a handy man to have around the American theatre."

Margaret Webster, engaged by the Theatre Guild to direct "Othello," saw Jose Ferrer convulse a skeptical Broadway audience with his hilarious antics as the aunt "from Brazil where the nuts come from," and promptly decided that he would be a dazzling *(Please turn to page 65)*



June Haver's dancing partner in "The Daughter Of Rosie O'Grady" is Gene Nelson, touted as one of the best dancers in America.

Right: Besides being a dancer, Gene's a skater of note, having appeared with the Sonja Henie ice shows.

June Haver and Gene Nelson as the dancing sensation of Tony Pastor's Theatre in Warners' new musical.

1950's Best Dance Team

RECORD ROUNDUP

Tops In Movie Music

PERRY COMO'S "A Dream Is A Wish Your Heart Makes" and "Bibbidi-Bobbidi-Boo," both from Walt Disney's "Cinderella," for Victor . . . Vaughn Monroe's "So This Is Love," from "Cinderella," and "There's No One Here But Me" for Victor . . . "The Third Man Theme" and "Cafe Mozart Waltz" by Franz Dietschmann for MGM . . . Jerry Wayne's "She Wore A Yellow Ribbon," from the movie of the same name and "I Gotta Have My Baby Back" for Columbia . . . Fran Warren's "My Love Loves Me," from "The Heiress," and "This Is Where Love Walks Out" for Victor . . . "Big Movie Show In The Sky" and "Mr. Disk Jockey" by Blue Barron for MGM . . . Lisa Kirk's "Copper Canyon," from film of same name, and "Confidentially" for Victor. . . .

Tops In Pops

JO STAFFORD-Johnny Mercer doing "It's Great To Be Alive" and "Yodel Song" for Capitol . . . Andrews Sisters-Carmen Miranda and their "Wedding Samba" and "I See, I See" for Decca . . . "Sitting By The Window" and "Scarlet Ribbons" by Dinah Shore for Columbia . . . Bing Crosby's "Little Grey House" and "Stay Well" for Decca . . . Art Mooney's "There's A Lovely Lake In Loveland" and "Home Town Band" for MGM . . . "Dear Hearts And Gentle People" and "I Must Have Done Something Wonderful" by Dennis Day for Victor . . . Frank Sinatra's "Sorry" and "Why Remind Me" for Columbia . . . Bing Crosby-Andrews Sisters "Quicksilver" and "Have I Told You Lately That I Love You" for Decca . . . Claude Thornhill's "The Iowa Indiana Song" and "Johnson Rag" for Victor . . . Sammy Kaye's "Echoes" and "Careless Kisses" for Victor . . . Guy Lombardo's "Enjoy Yourself" and "Rain Or Shine" for Decca . . . Benny Goodman's "You're Always There" and "Brother Bill" for Capitol. . . .

Other Toppers

VAUGHN MONROE'S "So This Is Love" and "There's No One Here But Me" for Victor . . . Dick Haymes' "Lost In The Stars" and "Thousands Of Miles" for Decca . . . Sarah Vaughan's "The Lord's Prayer" and "Sometimes I Feel Like A Motherless Child" for MGM . . . Wayne King's "Melissa" and "Come Dance With Me" for Victor . . . Tony Martin-Fran Warren doing "I Said My Pajamas" and "Have I Told You Lately That I Love You" for Victor . . . Vic Damone's "Sitting By The Window" and "Nice To Know You Care" for Mercury . . . Peggy Lee-Mel Torme singing "The Old Master Painter" and "Bless You" for Capitol. . . .

BERT BROWN

Are you in the know?



To win attention, which should you be?

☐ *Stand-offish* ☐ *A specialist* ☐ *The helpless type*

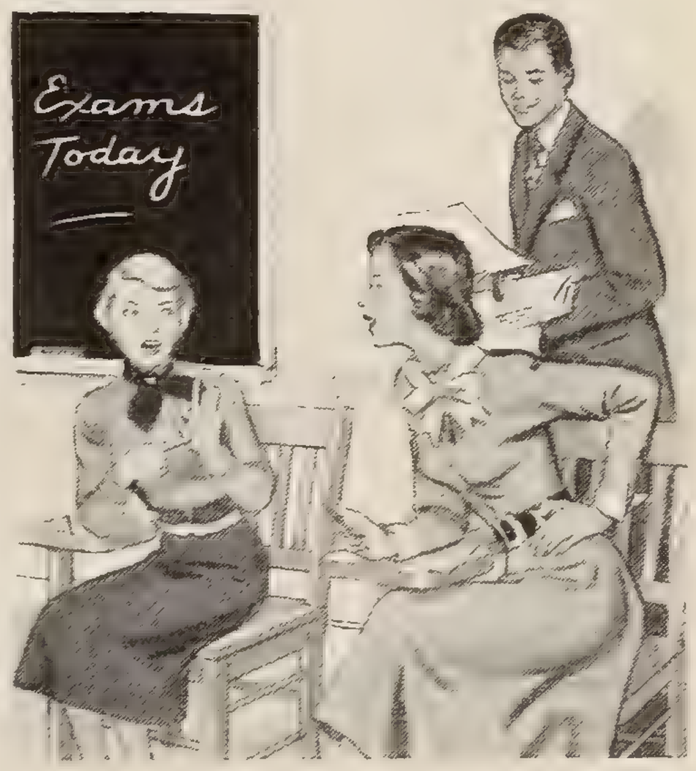
Feel like a little lost sheep, in your crowd? Learn to *shine* at something. Whether your specialty's skating, boogie, or beating up delish cookie batters, you'll find it's a magnet to males. Buoys your poise! You needn't retreat on "those" days, either. Not when you have the cushion-soft comfort of the new Kotex. *This* softness *holds its shape* . . . for Kotex is *made* to stay soft while you wear it! What's more, your new Kotex Wonderform Belt won't twist, curl, cut. It's made with *DuPont Nylon* elastic!



Is a gal most likely to see green—

☐ *When a new cutie comes to town*
☐ *On March 17th*
☐ *Under her charm bracelet*

For some gals, the wearin' of the green isn't just reserved for St. Patrick's Day. They're the belles who live in their charm bracelets—come sleep or showers. Does telltale green lurk beneath *your* bangles? Remove it—if you'd rate in grooming! Dabbing your wrist with cleaning fluid does the trick. As for banishing telltale *lines* (on trying days), that's no trick at all, for Kotex. You see, those *flat pressed ends* prevent revealing outlines . . . keep you super-poised!



What does "campus copper" mean to you?

☐ *A monitor*
☐ *A prom chaperone*
☐ *A sharp shade*

Pst—Big *Bother* is watching you! So? Ten to one he's admiring that bright-as-a-new-penny outfit of yours: the new copper color that's wowing the school. Add copper pearls, coral lipstick—it's knockout! You're fashion-right with any shade of the russet family, if it becomes you. And on problem days, you're right (protection-wise) with any of the Kotex "family" of *3 absorbencies.* Whichever you choose, you'll have *extra* protection with that special *safety center.*



More women choose KOTEX than all other sanitary napkins*

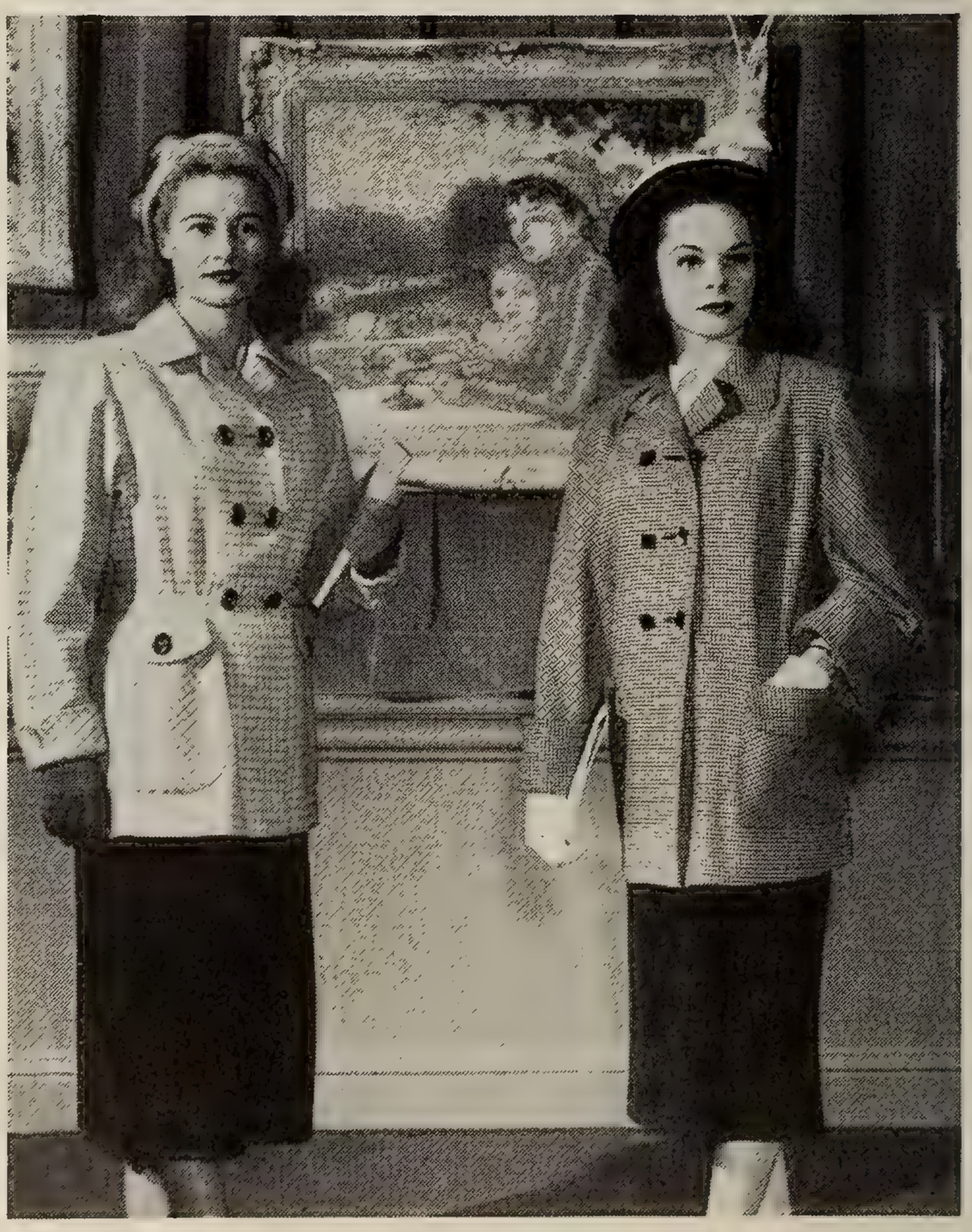
3 ABSORBENCIES: REGULAR, JUNIOR, SUPER

Exhibit of Fashion Selections

by

Kay Brunell





Fashion Selection #120 Lovely young actress Gloria Hamilton (above), supporting lead in Broadway's hit musical revue "Lend An Ear," selects a fashion-right Cynara crepe dress by Teen-Timers, division of Princess, Jr. Precision-designed for fit and flare, it features blue-and-white check taffeta trim on the wide collar and cuffs and on the four front skirt panels and four front self buttons. Available in navy only, in junior sizes 9 to 15. Sells for about $9.

Fashion Selection #117 Gloria Hamilton (above, at left) visits New York's Parke-Bernet Galleries with pert Dorothy Babbs (above, at right) who, like Gloria, has an important featured role in "Lend An Ear." They wear Lassie, Jr., coats of 100% virgin wool. Lassie, Jr., has given these 28-inch double-breasted coats full, generous lines; belted back; large, roomy pockets and wide cuffs. Here are the perfect mates for your suits and skirt-and-blouse ensembles, as well as your tailored dresses. Gloria's topper is a Barkley Square check and is available in soft shades of gold, pink, grey and beige —sizes 9 to 15. Dorothy's coat is a Glen check that comes in navy-red, brown-red and black-red combinations —sizes 7 to 15. Each about $35. Credit Walter Florell for their hats. Their gloves are American-knit shorties.

FOR INFORMATION where to purchase your fashion selections on these pages in or near your city, write to Kay Brunell, Fashion Editor, Screenland, 444 Madison Avenue, New York 22, N. Y.

Fashion Selection #118 Gloria Hamilton and Dorothy Babbs know you can't beat Ship 'n Shore for blouse style and value. Gloria's blouse (below) is of combed mercerized sanforized gingham. Dorothy's (right) is fashioned from a soap-and-water fabric of rayon linen weave called Irelin. Both blouses are shirtwaist styles with action-back pleats, convertible collars; long shirt-tails and breast pocket. The gingham blouse comes in two color combinations —red and blue, green and navy. The Irelin blouse is available in 11 colors, both pastels and high shades. Sizes 30 to 40. Priced at about $3 each.

Fashion Selection #119 The slim skirts worn by Gloria and Dorothy are Louis Geiger, Inc., fashions of sheer 100% wool, styled by Charlotte Phelan. Both have all-around permanent pleating. Gloria's skirt (below) has one-half-inch box pleats, while Dorothy's (right) features the new mushroom pleating. They come in six colors—aqua, pink, mint, beige, navy and black. Sizes 10 to 18. Cost about $13 each.





Photographs by Muky in Parke-Bernet Galleries

SEND THIS COUPON

to Kay Brunell, Fashion Editor, Screenland, 444 Madison Avenue, New York 22, N. Y., for name of store near you selling your fashion selections.

#117	☐ Glen Check	☐ Barkley Square
#118	☐ Gingham	☐ Irelin
#119	☐ Box Pleat	☐ Mushroom Pleat
#120	☐ Dress	

Name..... Age.....

Street Address.....

City and State.....



"Miss Caliente"

THE NEW STYLE SENSATION

The Coat of 1001 Uses!

You'll look smart and feel smart in this flattering coat from South of the Border. 100% light weight wool—beautiful hand embroidered designs—all the color and gaiety of Old Mexico. *No two exactly alike! Order today!*

10.95 You'd guess 20.00

Perfect for sport, beach, dress, street or casual wear. Choice of color in red, green, blue or white. Sizes 10 to 18

-----MONEY BACK GUARANTEE-----

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Hollywood 28, Calif.

Mar. S

Please send me "Miss Caliente" coat

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Name_____

Address_____

City_____ State_____

☐ Check ☐ Money Order ☐ C.O.D.

We pay postage if remittance accompanies order. (Add 2½ % sales tax in Calif. 3% in Los Angeles)

Glamorize YOUR BUST

THE SCIENTIFIC WAY

WITH Accentuettes

FOAMED LATEX BRA CUPS



So realistic no one will ever suspect . . . actually molded from Hollywood models. Wear them with or without bras . . . even with strapless swim suits and evening gowns. Now enjoy that new contour blending with the new styles. Only $3.95 a pair. Mailed in plain package. Order today and become any size you desire!

ORDER BY MAIL TODAY!

ALLIED ITEMS, BOX 669, Dept. SU3
Culver City, Calif.

MY DESIRED CUP SIZE IS A ☐ B ☐ C ☐ D ☐ (Check size)

Please send_____ sets bra cups @ 3.95 per set.

_____ I enclose $_____, you pay postage.

_____ Send C.O.D. I'll pay postman.

Name_____

Address_____

City_____ Zone____ State_____

STAR BUYS

THE Miss Caliente, Sanford's sensational box-type coat has entered into the fashion picture of 1950 with its multiple uses. First of all, it's gay. Too, it's warm—100% wool—and it's daring. How extraordinarily nice to wear around your home when the weather is nippy . . . how unique and charming to wear over a semiformal or formal when you are en route. You'll find more uses for it than we have space here to tell you about. There are no two designs alike. But every design is gay, warm and cheerful. You'll find yourself so attached to it, you'll take it everywhere. It will be a "love" in your wardrobe.

★

SWING toward the sweater girl lines with Accentuates . . . one of the newer interpretations of the mould needed for your new fashions. They leave no tell-tale ridges where they join to the body and they can be worn *with or without* a bra. They are particularly good for bathing suits or the new strapless gowns, and they fit securely because they are thought out to fit your body with precision. This expert craftsmanship will make you feel at ease with your most daring costumes. With Accentuates you can now always look well built, no matter what you wear.

FOR GOOD, sensible, wearable, comfortable shoes, Kirby gives real value. I have yet to feel a softer shoe, in a style so durable. The kind you can put on and wear right from the start. So if you want to know real foot joy and comfort, it's the Kirby shoe for you. Women who have to use their feet a lot—nurses, sales people or even the active housewife or sportswoman—will find they can look smart as well as tailored while in the comfort of the Kirby shoes. After all, if your feet feel good, you certainly are better to look at and you feel better.

★

WOMEN with heavier breasts will be grateful to the Cartwright Brassiere Company for their wonderfully thought-out styling of their new Engagement Bra. It is made of a beautiful durable satin and fashioned to fit right. It will stay secure and be unusually comfortable as it has one-inch elastic on the straps. There are inverted pockets on the inside of the bra to give an appropriate uplift look and a sturdy band to fit over the diaphragm to give an added feeling of security. The woman who has heavier breasts can now look chic as well as be comfortable in the latest fashions.

Kay Brunell, Fashion Editor

What Hollywood Itself Is Talking About!

Continued from page 21

latest picture. Don, Gwen and Francis spend most of their time in or around the swimming pool. Mules, y'know, love the water.

* * *

Esther Williams has advised MGM that she's ready, willing and able to make two pictures before next August—after that she's expectin' to be expecting another baby. Esther's formal bathing suits in "Duchess Of Idaho" will create a fashion riot, if we're any kind of a prophet. One is made of sea-green sequins and bugle bead fringe. Another number is strapless waterproof black velvet embroidered in white. June Allyson gasped when she saw them—thought they were sooooo dreamy and wished out loud to Esther that she could be in her next picture so she could get out of those little cotton dresses. Esther cracked back at June, "Who ever heard of a bathing suit with a Peter Pan collar?"

* * *

June Haver kept herself busy before going into "I'll Get By" doing radio work, some charity appearances, and by personally answering every single letter of sympathy she received after the tragic death of her fiance, Dr. John Duzik. Certainly here's a gal who deserves happiness after so much that's been sad.

* * *

Yvonne De Carlo happily took off for New York with the promise of an operatic audition. The gal's really serious about a career at the Metropolitan. And, just to keep her feet on the ground, she also flew to Puerto Rico for an appearance on Ed Gardner's "Duffy's Tavern" show.

* * *

Ty Power and his Linda were so glad to get back to Hollywood, but Ty's pleasure was somewhat dampened when 20th told him his next picture would be "Land Down Under" which calls for his being in Australia for some time! The Powers did get in a vacation at their favorite Mexican resort, Acapulco, though.

* * *

One of our favorite young actors, lanky Jerome Courtland, took over the job of baby sitting with his five-year-old brother while their attractive mother took a New York vacation. How about this guy's performance in "Battleground?" One of the best in a terrific cast, we thought.

* * *

RKO has signed a new star to a three-picture deal. Her name is just plain Ermintrude and her first starring part will be in a Leon Errol two-reeler called "My

Fine Feathered Friend." If you ain't guessed it by now, Ermintrude is a talking chicken.

* * *

The Barrymores are definitely here to stay. The romantically handsome John, Jr., did such fine work in "The Sundowners" that he's been given an even more important role in "Deadfall." With his Aunt Ethel coaching and advising him, the youngest Barrymore actor couldn't go wrong.

* * *

The French cutie, Cecile Aubry, was so chaperoned by her papa in Hollywood that she had only one date—the lucky guy was Bob Arthur, 20th's good-looking young actor. And the studio had to vouch for him 100%. Cecile and her father live but a few miles from a Paris studio, but he had never been inside a sound stage until, 6,000 miles away, he visited the 20th lot. Cecile's greatest thrill in our town was meeting Gregory Peck while he was working with that big mustache in "The Gunfighters."

* * *

Universal-International really earned its cosmopolitan name making "Death On A Side Street." Here's why: the picture has a Mexican background. The director, Hugo Fregonese, is Italian—raised in Argentina. James Mason, British, and Marta Toren, Swedish, are the stars. How universal-international can you get? Howard Duff visited James Mason frequently on that set—seems Duff is just as cat-crazy as Mason. The latter left for England via France, Spain, and Portugal where he and Ava Gardner were to star in the picture "Pandora And The Flying Dutchman." Not a bad combination, wot? People are wondering whether Ava's European jaunt will be the final rift in the drift-apart act she and Howard Duff have been doing for some time. There are some who say Ava will never put out the torch for her ex, Artie Shaw.

* * *

Betty Garrett had to interrupt the remodeling of her house (*to include a nursery*) and the designing of a maternity wardrobe to get herself off the hook with numerous people who had tried a recipe she'd given a well-known magazine. Seems by the time the recipe had gone through several hands and reached print it called for a cup of flour instead of the tablespoonful she prescribed. Poor Betty is still brushing the insults to her cooking out of her hair.

* * *

All eyes in the Green Room of Warners Commissary were focussed on Gertrude Lawrence, lunching there with her co-star, Arthur Kennedy. The focussed eyes belonged to Ginger Rogers, Ruth Roman, Robert Douglas, Virginia Mayo, and Don McGuire, and me. She's a fascinating gal, even in the drab clothes she wears for "Glass Menagerie." When she was called to the telephone, the polite Mr. Kennedy stood up as she left the table—a bit unusual, since fellow actors usually take it pretty easy with each other.

* * *

Jane Wyman, who is Miss L.'s daughter in the picture, has been given dozens of



Cathy Crosby, 10, with her dad, Bob Crosby, and famous uncle, Bing, before making her singing debut on Bing's radio show. She did very, very well.



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Edmond O'Brien, Claire Trevor and Edward G. Robinson study script of "Key Largo" for Radio Theatre. Claire and Edward G. were also in film version.

little glass animals by her pals at the studio, so she's well on the way to having a sizeable glass menagerie of her own.

* * *

Janet Leigh, who was just about to buy herself a house, settled for redecorating her apartment, and buying a new radio and TV set. She'll wait another six months before starting the house-shopping routine again. Could it be marriage plans changed her life? Her fella, Arthur Loew, Jr., added another charm to the bracelet he gave her. Each charm is a memento of a picture she's made. This new one is a little tiny jet plane, an authentic miniature—for "Jet Pilot." Others, a lyre for "Words And Music," a Santa Claus for "Holiday Affair."

* * *

The fan letter John Derek got from 5,000 admirers when he caught the plane back to Hollywood from New York sets some kind of record. It was so big he couldn't open it up until he landed here. When spread out on a runway at the Los Angeles airport, it measured 367 feet in length.

* * *

That ecstatic look Dean Stockwell gives a teenage girl in "You're Only Young Twice" isn't caused by sheer, utter romantic feeling. Take after take got nothing from young Dean. And it wasn't until some bright guy held a giant strawberry ice cream soda over the little gal's head that the thrilled look came over Dean's face.

* * *

More shades of the 1920's! Betty Lynn had to learn the Toddle—this is a dance, kids—for "Cheaper By The Dozen." Her dancing partner, Clifton Webb, already knew it. Could be this old-fashioned number will take its place beside the revived Charleston. Myrna Loy left immediately after this picture finished for Washington, D. C. for conferences on her work for UNESCO, then on to Europe to join husband Gene Markey.

* * *

Jeanne Crain's having fun with 5-year-old Roddy McCaskill in "Cheaper." Remember him? He's the kid Clifton Webb doused with a bowl of mush in "Sitting Pretty." Anyhoo, Roddy tells Jeanne he has four brothers, all named Earl. Seems he figures it this way—he's Earl's brother and vice versa, which makes two brothers. Then they're both brothers, which makes another two. Two and two makes four, so could be he's right. Seems they're having an awful time with nine of the twelve kids in the picture. The nine are fairly small and by the time they all get lined up for a shot at least one of the kids has to be excused for a short trip. Clifton Webb seems to have a way with children, at any rate he can get order out of all this chaos with just a severe look and a firm word. The urbane Clifton has put on fifteen pounds for his role as the father of this brood, dyed his hair red, and speaks with a New England accent. He and Linda Darnell, who was visiting the set, have sworn they'll never, never, never dye their hair again.

* * *

And Barbara Bates, Clifton's 15-year-old daughter in the picture, has a problem of her own which this part isn't going to help. Nobody, especially nightclub headwaiters, will believe she's 21 years old. Barbara carries her driver's license to prove she's old enough, but after she's seen in "Dozen" the old hassle will be twice as bad.

* * *

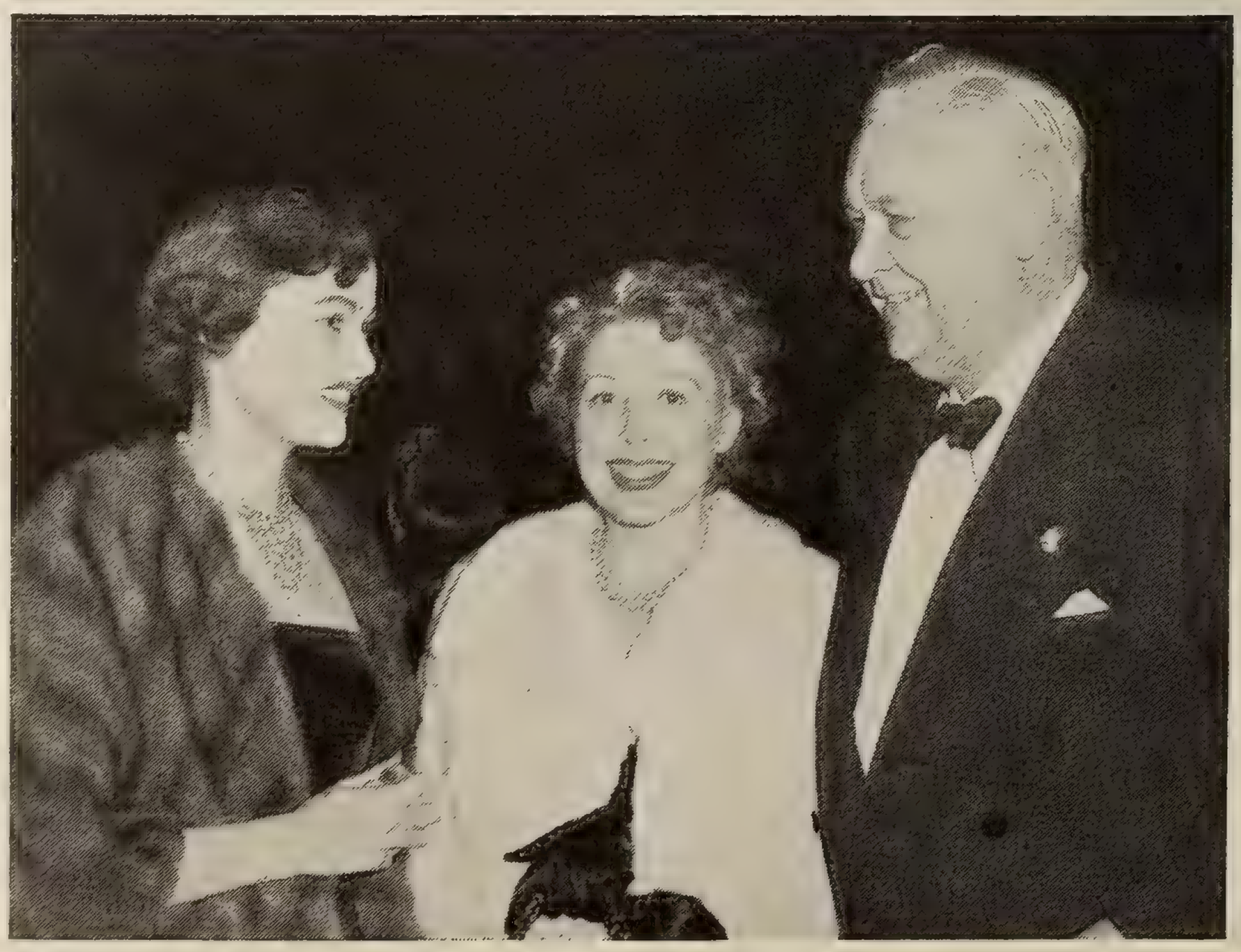
Shelley Winters is the happiest girl in town—she now is the proud owner of her first house. Shelley's sister, Blanche, a nurse, has given up her career to be girl Friday to her famous sis. You'd never know Shelley these days—her hair's brown and she wears absolutely no makeup, not even lipstick. Seems her role of a drab girl in "A Place In The Sun," which calls for all the no makeup, has got under her skin. She and Farley Granger created a minor sensation at a recent L. A. dance recital—they rounded up a batch of eight and ten-year-old kids and brought them along. It was quite a spell before the kids settled down and the audience quit gaping at the romantic pair.

* * *

Lana Turner's wearing her very short hair in a new shade, called moonlight blonde. She's also still living out of crates in her new house and being very careful about keeping her curvy figure well covered—on account of no drapes at the windows.

* * *

The gal Bob Walker's been dating, much to the envy of all the males who have seen her, is Paula Raymond, whom you'll see in the new Bob Taylor picture, "Devil's Doorway." She is une belle femme, all right, all right.



Gene Tierney with Lauritz Melchior and his wife at New York premiere of "Prince Of Foxes" at Roxy Theatre. Gene is currently in "Whirlpool."



Bette Davis welcomes Kinuyo Tanaka, "Bette Davis of Japan," to Hollywood.

Another Metroite you'll be hearing about is Phyllis Kirk, Broadway actress they've recently signed. Although she hasn't been in a picture yet she works harder than almost anybody—taking French, dancing, dramatics, singing, and piano lessons. This is what is called being an "unknown"—the gal doesn't ever have time to get acquainted!

* * *

Wal, our handsome young friend, Tony Curtis, finally had to get a private telephone number because of all the gals who've been calling him up. Tony didn't mind it so much, but when some joker got his father on the phone and said Tony had been injured in an automobile accident, his pop decided something had to be done—and did it. Now all is peace and quiet around the Curtis manse, or was until Gerry Brooks, the gal he's nuts about, got home from Europe. The boy from the Bronx is getting a liberal Western education. First, for "Sierra," he had to learn to ride a horse; now he's practicing being a dead eye with a target pistol for "Winchester 73."

* * *

Glenn Ford's mighty proud of those candid photographs he took all by himself in London of the royal palace, the changing of the guard, and other tourist stuff. He'll show them to you at the drop of a hat or anything. And Linda Darnell and Steve McNally have been competing with one another showing off photographs of their children. Steve has the edge, however, since he is the parent of five young'uns while Linda only has one. Linda goes completely unglamourous in the picture "No Way Out," with Steve and Richard Widmark.

* * *

Dick got his vacation by degrees—arrived from London and three days later reported for "No Way Out." Two days after that picture finished, he left for New Orleans and another picture, "Port Of Entry," this being his ninth since he was discovered two years ago. Quite a record, that. On the few days when he doesn't have to work, Dick madly pursues his latest puttering hobby—wallpapering. First job, in his bar, looked very bad when he went to bed—the paper was full of bubbles. Next morning, presto, all the bubbles were gone. It was such a good job his mother conned him into papering her parlor. Handy man to have around.

* * *

Vic Mature, who agreed to live in exile (Pasadena, that is) *away from all his pals, in order to effect a reconciliation with his wife, is using all his charm to move back nearer the studio, claiming it's a sleeper jump to Pasadena. Could be he's a little lonesome way over thar away from all his cronies.*

* * *

Greg Peck was a pretty perplexed guy when he appeared at a benefit in Ireland and was accused by someone in the audience of being a Commie, which he ain't.

* * *

Bill Lundigan gave a birthday party for his mother on her 71st anniversary. His three brothers, who live in Hollywood but aren't in the movies, helped their mother celebrate. Bill's new picture, formerly tagged, "Oh, Doctor," is now called "Mother Didn't Tell Me."

* * *

Betty Grable, Miss No. 1 at the Box Office, is back at work in "My Blue Heaven" and very happy about it, too. So's her hairdresser, because this is a modern picture and Betty gets to wear her own hair in a short bob, for the first time in lo, these many musicals. Betty's hairdresser, by the way, is Marie Brasselle, mother of Keefe—one of the really interesting and attractive new actors.

* * *

Family threesome in the 20th commissary almost daily is Dan Dailey, his Liz, and Dan III. Colleen Townsend has a great crush on Dan since they made "When Willie Comes Marching Home" because



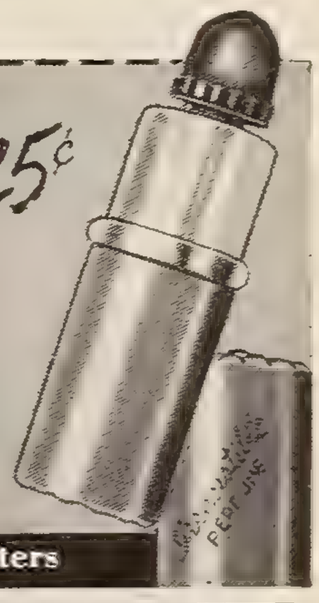
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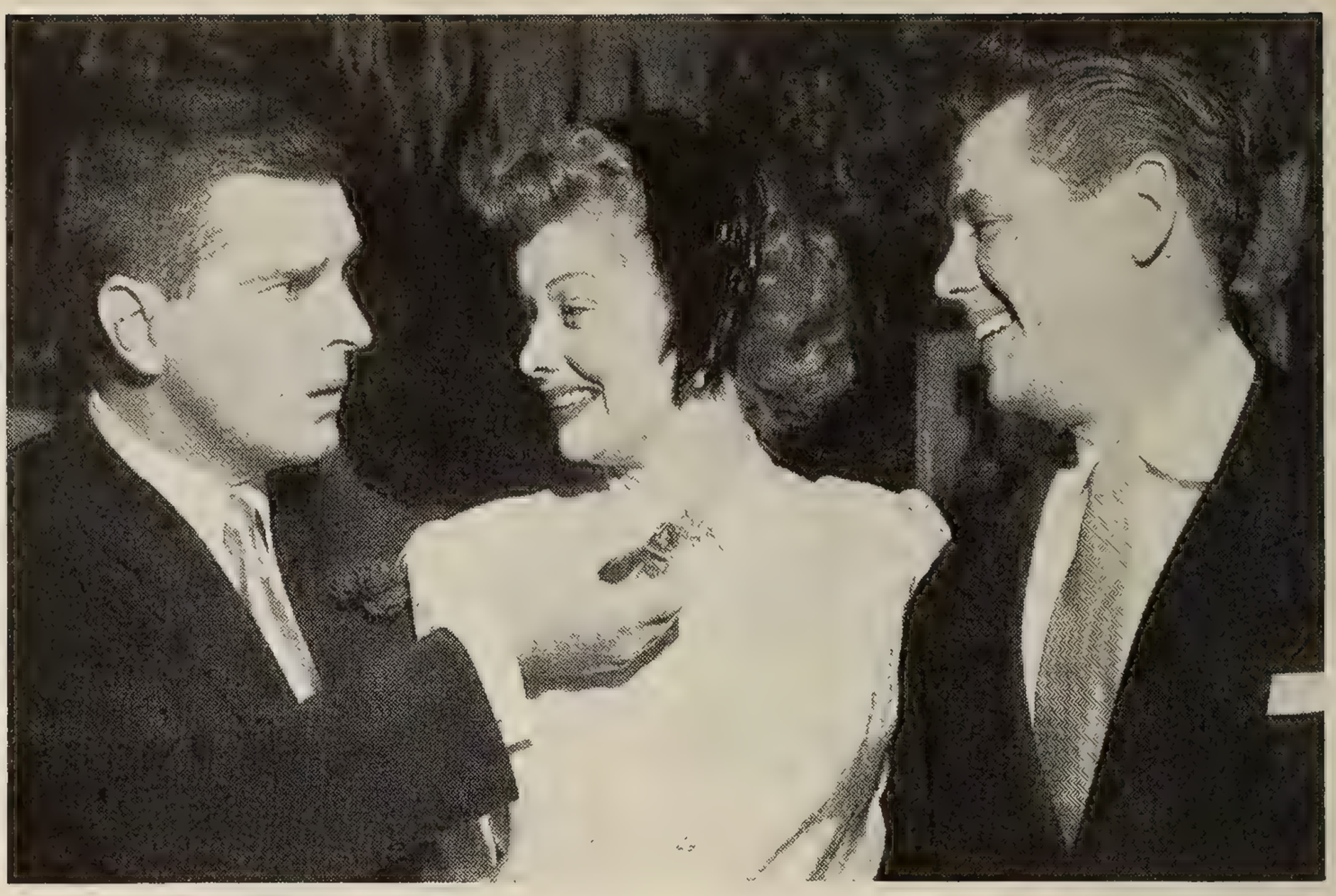
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Peter Lind Hayes takes a gander at the aquamarine pendant Desi Arnaz gave his wife, Lucille Ball, on their recent ninth wedding anniversary.

he personally coached her in all the dance routines they do together. Colleen's heart, though, belongs to singer Bill Shirley, such a hit in the revue "A La Carte" which had a good run in Hollywood.

* * *

Deborah Kerr, on location for "King Solomon's Mines" near Nairobi, South Africa, was dining with friends of hers outside the city and was invited to take a dip in their swimming pool. She surveyed the water rather dubiously, since it was quite murky looking. Her friends assured her it was good water, proof being that the lions came every night to drink from the pool.

* * *

Scott Brady, who gets around with most of the town's eligible gals, is awful glad Dorothy Malone is back in Hollywood. She deserted the village some time back, a-sayin' she was goin' back to Texas t' stay. Scott and Dorothy met very informally at the beach and had been dating until she gave up Hollywood. Now we'll see wo' hoppens to the romance, if any.

* * *

Jean Peters, who was lonesome for her native Ohio, pulled a Grandma Moses and started painting Ohio farm scenes. Now she's not so lonesome. Jean's rapidly becoming the recipe queen of Hollywood—she's always baking up a batch of doughnuts, cookies, or cake (*and this is a true thing*). The stuff is so good she has to pass out the recipes with the samples. Jean got to thinking about some extra special Brownies she'd eaten when she was on location in Maine for "Deep Waters" and is thinkin' about phoning the lady who made them and trading recipes.

* * *

Vera-Ellen, who used to be a Rockette at New York's Radio City Music Hall, went back to visit her former pals when her new picture, "On The Town," opened there. We saw her with her beau, the good looking Roc Hudson, at the preview of this fun picture, along with Gene Kelly, who not only starred but co-directed, and Al Jolson, who seldom appears at these events. Another surprise appearance at "On The Town" was MGM headman, L. B. Mayer, with his beautiful wife and adopted daughter, Suzanne.

* * *

U-I starlet Peggy Dow took her first trip to New York for the picture "Confidential Squad," was there five weeks and worked only once—from two a.m. to four a.m. She didn't get any sightseeing done because she was always on call. Back in Hollywood, she's worked every day in the pic.

* * *

A red-headed, freckled guy we've known for several years, Benny Long, gets a break in Warners' "Bright Leaf" because of Michael Curtiz and Gary Cooper. Benny's got a face that should have been in pictures long ago, but he never got a chance until Mike invited him out to try for the role. "Coop" saw him, liked him, and offered to coach Benny, so it looks like he's in.

Burt's Private Life

Continued from page 27

reason to be hammy about anything that's normal progress. I must belong to myself, in spite of any opportunities to collect faster by suppressing this impulse."

They invariably whisper that quick stardom changes the newcomer unaccustomed to the spotlight and big money. I have noted that depends on how susceptible to fame's false phases one is. Burt is as susceptible as steel. He'd been around, broken his heart, knew that for him qualities like self-respect and sincerity amount to more than money and attention. Curiosity and genuine fulfilment shake him, and he cannot disregard either instinctive drive. Once, when he was the most miserable and had conceded he'd failed in show business (*as*

the professional acrobat he believed he should be), Marshall Field's tried to teach him to be one of their super-salesmen in Chicago. It was a cinch for him, but after he sampled the first few rungs on their department store ladder Burt simply wasn't satisfied. He amazed their personnel manager by calmly walking out. With no other job in sight, either.

Most new screen sensations obediently accept the studios' theory that a studio, being long-established, knows best. Spare energy is thereupon channeled into crashing our town's top social circle, to wangle a little extra influence from it. Burt's been blandly smashing this traditional pattern into bits.

In Hollywood he's remained his natural, independent self, regardless of the pressure of local customs upon him. He readily admits he was a babe in our woods when he arrived here four years ago. He'd never given acting one serious thought, and producing movies was even more far-fetched. But, in case you don't know it, Burt also is as bright as he is brawny. He graduated from high school at sixteen, entered New York University on a scholarship at the same age. And he's been thinking steadily ever since he got onto this new California track.

The deals he's declined would astound you. After his very first film, illustrious play producer Irene Selznick urged him to return to Broadway as the lead in her "A Streetcar Named Desire." This was immensely flattering, for he'd appeared in but one other play. It was the flop for which he was discovered while still in his army uniform. However, it won him his movie break. Shrewdly, Burt figured he shouldn't accept the challenge of interpreting the Tennessee Williams lead, that he shouldn't lap up the direct acclaim it would bring. If he'd done it, he'd not have made eight films instead that have concretely established him as a major international star.

Burt plunged off the usual path in Hollywood right after his sixth picture, when he determined to produce, too. By tossing in his own reputation as the chief asset, he was able to sign clever co-producers and to raise the necessary financing.

"I stayed away from the camera this entire past year to prepare the pictures I'm now ready to produce as well as act in," Burt explained. "After digesting all the New York and Hollywood views about my first production, I decided to study intensively before continuing. I figured I ought to go back to the people, talk to them at first hand about what they like and dislike." He skipped screen roles that made stars of others to do this. But, while researching afar, he polished up his old acrobatic act and booked some profitable personal appearances. When Burt first performed this act at nineteen, he was paid $3 a week for it. "I was too embarrassed to quit and go home and confess that estimate of my worth, and so I stayed on!" This last year, having luckily become a glamour boy first, his nine-minute act was worth $10,000 a week to a circus.

"I think that so long as I'm attempting to excel in Hollywood I ought to see every film that has anything special in it. If there's any I've missed, I don't know what it can be. I admire, particularly, the acting finesse of such men as Laurence Olivier and Ronald Colman. Someday I hope to be in their acting class. I hope to earn an Oscar. Such a tribute, from fellow workers who understand the nuances sometimes required, will mean much to me.

"In the meanwhile, after a year of spade-work, I've set up a heavy schedule. There is a time to study, to delve into details and talk to everybody, and finally you must begin to deliver. I still have my commitment with Hal Wallis, who brought me to Hollywood, so I'll do one picture a year for him. The rest of the time I'll either produce my own pictures, or go into Warner films that give me an exceptional chance.

"I'm aiming for variety, for I learned by talking to fans they are bored by the same old thing. I realize I have certain characteristics already trademarked. I've



Jeanette MacDonald and husband, Gene Raymond, are met by Constance Bennett at Wiesbaden Air Base, Germany, before entertaining Air Force in Germany and Austria.



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Dorothy Lamour and her husband, William Ross Howard, watching the dancers at Ciro's. Dorothy, blessed with another child, returns to the screen soon.

been identified with exciting violence. Nothing sells better than action and the reaction to it, showing what you mean rather than discussing it. So I can't go too intellectual. But why not other brands of adventure than murder? Why not the romantic background of a bygone age instead of today's familiar streets? Just once, a studio let me play a shy, sensitive fellow—in 'All My Sons.' So why not go on and wield a sword instead of a gun, or fists, for a beautiful woman who isn't a gangster's moll? Why not adapt my acrobatics to the screen?

"In 'The Hawk And The Arrow,' my second production, we've created a tale of the 12th Century. That should lift one away from it all, don't you think? It's my first costume picture, but I remain quite human in it. I'm an Italian hunter leading a band of patriots who must operate from mountain hideaways to defeat foreign mercenaries. As you've just seen on the set, they're ever on the verge of nailing me permanently. We've cast Nick Cravat, my partner in all my acrobatics, as my best friend. This is a role Nick can play authoritatively, for he has been close to me, in reality, since we were nine. Only we never suspected we could end up having this much fun!

"Nick and I trained together for three months ahead of the first day's shooting, so no doubles would be used. I ride bareback in the picture. Frankly, I was hardly up to galloping in a saddle until Nick and I went riding daily for those three months. We'd never done any fencing or archery worth mentioning, so we had to study it together. We put up our high bar and rope swings in my garden, so we could work out there every day. Then we got in a lot of hand balancing, tumbling, handball and swimming."

So when you gaze at Burt's agility, recall that he slaved for it. When he leaps from trees, cliffs, and onto horses, fights with both sword and a bow and arrow, and balances atop a thirty-foot pole which, in turn, the comparatively tiny Nick balances on *his* forehead (*the better to skim over a castle wall during a hectic 12th Century battle*), recollect all of this has not been faked.

The only drawbacks for Burt were what had to be done to his hair, and the Medieval manner of eating. The mode of the period demanded that Burt's hair be curled into ringlets. Forks hadn't been invented then. Roasts of meat were plunked onto wooden tables and everybody had to dive in for his portion with merely a knife as his aid. Nick's only jolt was that, as *Piccolo,* he's a deaf mute and can't utter a sound. Since he and Burt have been merrily indulging in a never-ending conversation for a couple of decades, this was definitely acting for the lads.

"Virginia Mayo has put so much honesty into her performance," Burt enthused. "I'd not met her before and, truthfully, we're all delighted by her attitude." His blue eyes twinkled. "There was a swimming sequence that was a dilly to devise. They didn't have bathing suits away back then, and I capture Virginia who wishes a bath. So I permit her to swim in a mountain pool by holding onto her by a rope, so she won't escape. We dyed the pool a deep Technicolor blue." Apparently, Virginia was a keen sport. She didn't scream at getting literally Technical blue almost all over.

"I've already got a finished script for a sequel we'll call 'The Rogue And The Duchess.' But before filming it, there are other contrasting stories lined up. Hal Wallis believes I should play one of today's tough guys again, in "No Escape," so that's next for me. Then, I've bought the film rights to the best-selling novel 'The Naked And The Dead,' because I believe it can make the best War story of them all. I'll play *Lieutenant Hearn.* It's a problem to get a script both the author and the Johnston Office will okay, for Norman Mailer was a trifle outspoken—if you've read the book!

"I laugh a great deal off-screen, but nobody has ever let me be my own good-natured self before a camera. Overseas, during the War, I used to love doing all the old burlesque routines of Abbott and Costello. I'm nuts about gags. I don't intend to be the purposely funny guy, but the one you howl at because the situation is silly. Along this line, I'll act in James Thurber's comedy, 'The Catbird Seat.' But it'll be a short feature, one of four unrelated tales that I'll package like 'Quartet.'

"I'm going to do a story about a man who's deathly afraid of water. He's a sandhog, digging the first Manhattan tunnel, and in love with the daughter of a ferryboat captain who scorns such a weakness. This interests me personally, for I have always had a fear of the water since I was trapped as a kid under a pier late one night. I barely kept my head above those waves. I qualified afterwards as a Summer lifeguard to lick that horror. Even then I had to muster up all my pride every time I had to pull someone out.

"As still another change for audiences, I want to make my first Western. Then I want to sing in my first musical comedy." Burt's singing, I can assure you, is fine. He goes around singing when he's happy. He's not in the same league with the classical artists he's always hastened to hear in concert and opera, but he can cause aisle-swooning with his own rich



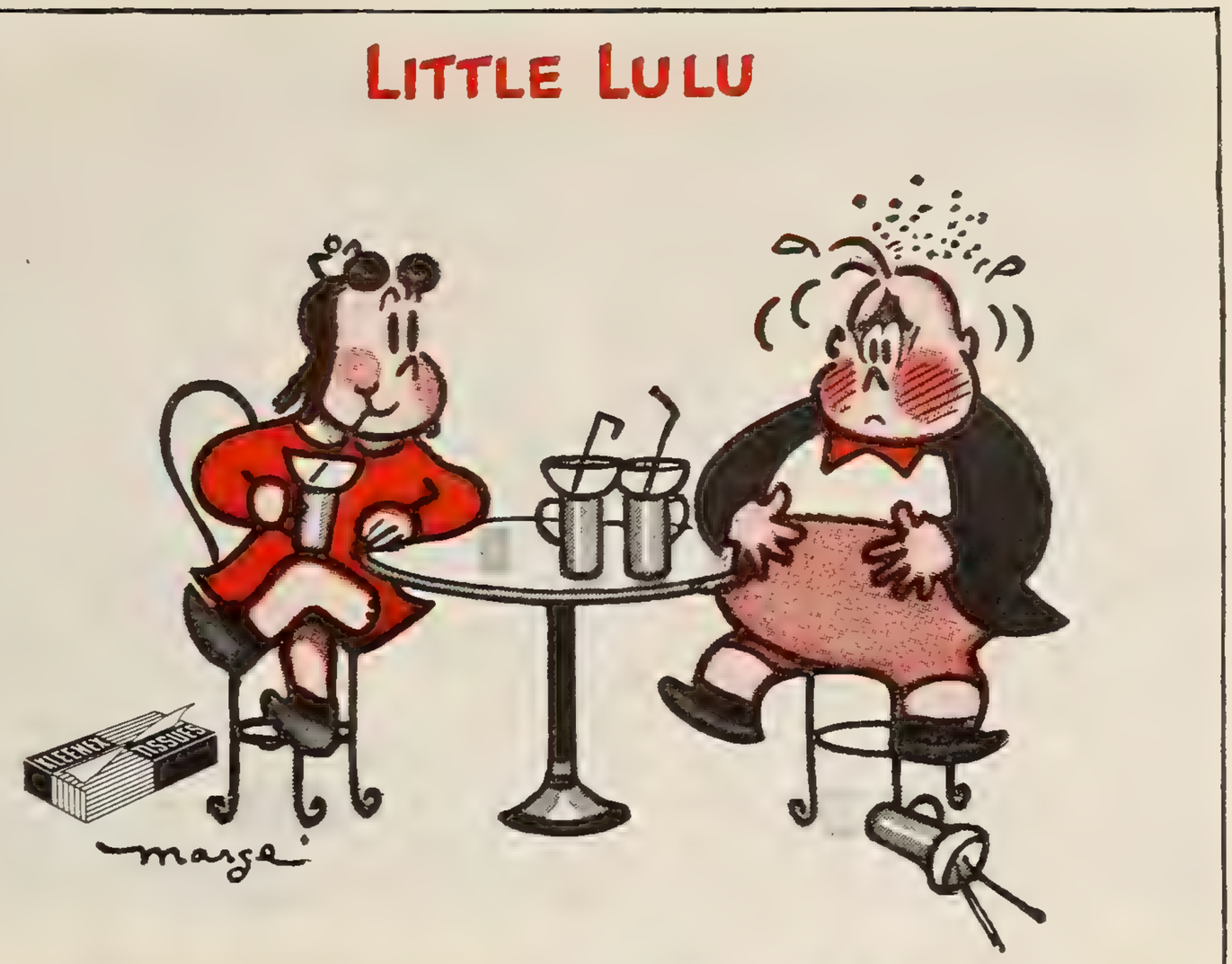
Dolores Moran plays a stripteaser in "Johnny One-Eye," Bogeaus production.

tones. "I may do the circus picture I'm evolving from my own memories. It won't be a lavish spectacle. I want to do for the circus what 'Red Shoes' did for the ballet.

"You bet there are feminine stars I'm anxious to play opposite!" he exclaimed when I questioned him about this angle. "My idea of the screen's foremost actress is Olivia de Havilland. Doesn't she have terrific depth and sensitivity? It would be a true privilege to work with her someday." He has never met her, by the way. He also wants to team with four other women, especially: Joan Crawford, Bette Davis, Vivien Leigh and Lana Turner.

"I've never been content with anything I've done on the screen. I've so much to learn . . ." That's why Burt doesn't gum up his Hollywood life with hobbies. Reading for potential film material, debating movie methods, seeing each new picture of merit—this consumes his hours.

Except those he devotes to his wife Norma, their three youngsters, his father and his widowed sister-in-law, who all share the Dutch Colonial dream house he's gradually furnishing. It's a haven designed for happiness, and Burt has eagerly joined Norma in the selection of every piece of furniture, every carpet and curtain and color that has gone into it so far. From the room-wide windows in the living and dining rooms, you can look downhill over Los Angeles stretching into the horizon. "I never thought I'd make it," Burt said, humbly, about this home where his heart is.



The Five Most Important Years Of My Life

Continued from page 41

about it though and went right into another dance specialty in "Thousands Cheer." Then came "Meet The People."

My role in that was only minor, but that's when I met Richard. He was the star. Our conversations were also minor. Almost non-existent. But even then I thought "Isn't he wonderful?" There's nothing more to tell about our meeting; we had no dates then. The only time we met was on the set and then only occasionally. At the end of the picture I was quite convinced he'd never even remember me when or if we met again.

There were other exciting things in that year. I got my very first apartment, one all to myself. Back in New York I had always lived with other girls or in women's clubs. This to me was wonderful! I say I had it alone. Actually, that wasn't quite true; I had a housekeeper-chaperone. But it was all mine! I could make the decisions and I had room enough to move around without bumping into some other girl's belongings.

That, too, was the first year I received fan mail. It wasn't much, but how it thrilled me. And requests for pictures! The first one of those and the first complimentary newspaper notice I received made me want to bawl, I was so happy. But how I'd worry and fuss and ask in the publicity department "Will I ever have a fan magazine story? Do you think I'll ever be on a cover?"

It was during the end of '43 and the beginning of '44 that we made "Two Girls And A Sailor." That's the picture which turned the trick for me—and not only for me but for Van Johnson, Tom Drake and Gloria De Haven, too. Although I did some dancing and singing it was really my first dramatic role. I even had a crying scene. How I tore my heart out over that, and how delighted I was when the director said it was all right!

Forty-four was equally as big a year for me career-wise because with the release of "Two Girls And A Sailor" the critics and the public were kind enough to say I was a "promising young actress." I mention this only because it was the turning point for me. From then on the studio stopped casting me in musicals; I was given acting parts. For that I'm very, very grateful, for I really don't believe I was ever a good enough dancer or singer to have built a career on those talents; I'd probably be a has-been by now if I had not been able to make the switch.

Ever since my early teens I had five ambitions: a husband, a house, an Adrian suit, a car and a grey caracul coat. I had to wait for the husband and house, but '44 brought the last three for me—and no girl could have been more thrilled than I was with my second-hand blue Ford convertible, my Adrian suit and fur coat. Mink, sable or chinchilla may be marvelous, but they will never give me as big a thrill as my grey caracul!

After we finished "Two Girls And A Sailor" the studio sent me to New York to make a personal appearance at the Capitol Theatre. One night after the show I went to Toots Shor's for supper with Nancy Walker and Gene and Betsy Kelly. While we were there who should walk in but Richard. He joined our table and he remembered me! I'm sure I chattered like a magpie, I was so excited!

On my return to Hollywood I fell apart completely with a fine case of pneumonia. I had been working very hard and at night had entertained as much as possible at canteens and camps for servicemen. I would list that entertaining as another highlight of the years '43 and '44; I loved it. But I guess I overdid it. During my illness I lost about fifteen pounds and learned later the doctor wasn't sure I'd pull through.

One day the phone rang and it was Richard.

"I just heard you've been pretty sick," he said. "If you promise to take care of yourself and get well soon, I'll take you to Romanoff's for dinner."

You can imagine how I felt! I'd never been inside Romanoff's—but more thrilled because Richard had called.

He telephoned daily after that and



Celeste Holm arriving with her husband, Schuyler Dunning, for the New York premiere of "Prince Of Foxes," starring Tyrone Power, at the Roxy.

eventually we had our dinner at Romanoff's—my first real date with him. That was the beginning of our courtship and I must say the first six months of it Richard spent just taking care of me, insisting that I eat the proper things and get plenty of rest, as the doctor ordered. Our dates were mostly just for dinner; usually I couldn't even stay up late enough for a movie, for I had gone back to work in "Music For Millions"—my first starring role.

After I was feeling better we began playing tennis—and Richard's expert game made me realize I needed lessons. On weekends we'd often go down to Balboa where Richard had his boat, the Santana, which the Bogarts own now. Because of wartime restrictions we couldn't go out of the harbor, but Richard taught me a lot about sailing, just cruising around inside the breakwater. (*In those days I'd sit and watch while he'd clean the boat. That seemed to reverse after we were married!*)

The year 1944 also brought two items which an ousider might consider unimportant, but to anyone in pictures they are *very* important: my first dressing room on the studio lot and my first fan magazine cover. I remember the latter so vividly—it was a Christmas cover and I was belly-whopping on a sled. Wasn't that typical? No dignity!

That brings us up to the third year of my choice—1945, and during that year two more of my ambitions were fulfilled: I was married and had a house.

Richard and I were married on August 19, 1945. My most vivid memory of the occasion is that I was *so scared!* Never in my life had I suffered such stage fright. Matters weren't helped any by the minister being so late that I was sure Mr. Louis B. Mayer, who was to give me away, would have to leave before the ceremony even started!

Details were somewhat blurred—from fright. But I do know we were married before the fireplace in the home of Johnny and Bunny Green, that I wore a grey suit, that there were only about fifteen people at the ceremony—and it was the happiest day of my life!

I had only a week off before I had to report for work again, so we went down to the boat for our honeymoon, but even that was cut to three days, for we were summoned back to town by the death of Richard's father. That's when I took over the house, all the duties of running it, and what a mess I made of that!

We had hired a young Nisei Japanese couple to do housework and gardening. Believe it or not, their names were Dick and June! We couldn't have two sets of Dicks and Junes around so they went back to their Japanese names of Tak and Teru. Teru was so willing and could do anything she was shown, but she knew nothing about cooking. Eating was a bit of a problem, then; she couldn't even boil eggs and I couldn't show her how!

I did the ordering, which was a mistake. I'd order a cord of wood every week and so much bread there'd be about fourteen loaves untouched at the end of the week. I'd order delicacies we didn't eat and forget the coffee we needed. All the plumbing seemed to break, our dog, Heathcliff, went through a new screen, something went wrong every day and all I could ever think to do was call Richard at work to come home and take charge!

I'll jump to 1948 as my next chosen year, for that's when our adopted daughter, Pamela, arrived. She was so little when she came; I was afraid even to hold her. But it's amazing how instinct comes to the fore. Before I was conscious of it I seemed to *know* how to hold, feed and bathe her. Richard and I both want at least two more children. Pam is such a doll. She has blonde hair and blue eyes that almost disappear when she smiles, and she wrinkles her nose, too. Lots of people think she looks like me. I couldn't be more flattered!

Career-wise '48 was important to me, too. I played *Jo* in "Little Women," which had always been my dream, and co-starred with Jimmy Stewart in "The Stratton Story."

My fifth choice is 1949, which brought me my first real vacation. Seven marvelous months off to spend with Pam in those important days when she was doing her first walking and talking. Time to take a trip to Sun Valley with Richard and to do my first skiing. Time to enjoy our new home, which I love.

It's English country style and the keynote is comfort. It's not pretentious. The rooms are large, as we like them, and the furniture is big and comfortable.

Last year also brought me my first chance to do a picture with Richard, to play opposite him in MGM's "The Reformer And The Redhead." (*I don't count "Meet The People" in which my role was so small.*) Here's something which I know will warm the heart of any wife. According to Richard's contract—he came to MGM on loanout—he was to have top billing for the picture, but he went to the Front Office and insisted that I be billed first, and didn't even tell me about it!

Last year also brought me the feeling



Lee Bowman and his wife at the West Coast opening of "The Fallen Idol." Most of the audience felt this English-made film to be best of the year.

that at last I had grown up, that I had matured. I was calmer; little things didn't upset me as they used to. I had my first sense of security, which I'd never experienced before. As a result my health was better; I didn't get nervous or tired or ill. I found time to make curtains and card table covers, even to make and paint furniture for Pam's room and to start painting in oils as a hobby. More importantly, I had plenty of time to spend with Richard and Pam.

It was 1949 which made me realize that much as I love acting and want to continue my career, if for some reason I couldn't, I would be very happy being Richard's wife and Pam's mother!

Advice From Linda

Continued from page 30

the mind flexible and alert.

"Keep learning something new," she urged. "The more difficult it is, the more exciting you'll find it. In 'Everybody Does It,' I found myself in opera for the first time. It was a little frightening, for I was supposed to be a great success and had to look at ease in the medium. The music was written especially for the picture. If it had been a familiar score, at least I would have heard it before but, as it was, there was nothing to help me, for in opera the theme isn't repeated; there's not the rhythm of a song.

"I had to learn to sing arias in Italian, hold myself as an opera singer does, using operatic gestures and operatic acting, which is very different from the relaxed style of acting in pictures." Linda illustrated with rhythmic sweeps of prettily-rounded arms, upward tilt of the head and proudly erect posture.

"I don't speak Italian, so I had to learn what each phrase meant in English, and how to deliver it. On my sheet music, the words were in Italian; a separate copy in English was given me; I had to get each phrase correct and come in on cue. For 6½ minutes, in one scene, I had to sing a solo in Italian, and that's a lot of music and a lot of words. Besides this, I had to do double acting—my operatic role and my opera-star self as affected by all the confusion going on about me—and still remember to keep up with the music. I felt very good when that sequence was over, because I had to



Bearded Vincent Price with his wife at premiere of musical, "A La Carte."

make a tremendous effort to get it all right."

In her new film, "No Way Out," Linda had to learn the sign language. "Richard Widmark's brother is supposed to be a deaf-mute," she explained, "so Dick and I talk to him with our fingers. There's an expert on the set every day, and I find it most fascinating. Oddly enough, the signs are not difficult to learn.

"'No Way Out' is a thrilling picture. I'm completely unglamourous, but my role is dramatic. At first, I hated to go into the commissary with dark circles under my eyes, hollow cheeks, no lipstick and ratty hair, but my director said: 'Come on. I want you to get used to the character,' so in I went. This girl is out of the ordinary run; she's mature. I couldn't have played her a few years ago, for it takes experience to put her across. And I'm still working terribly hard with her."

According to Linda, you need more than one interest. Between pictures, she and her husband, Pev Marley, have been building a home in Bel Air.

"It's my own design," exulted Linda. "I knew what I wanted; fortunately I can draw, so my architect could see what I meant. When he'd make technical objections, I'd change my plans a little, but in the end I have practically what I wanted. The first thing I thought of was my studio, which I put on the second



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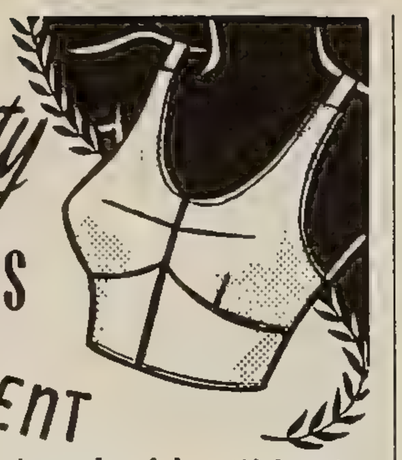
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Rosalind Russell and hubby Fred Brisson scan New York skyline as they return from Command Performance in England. She's in "Woman Of Distinction."

floor. The back of the house is north, so I have a true north light. As you know, art is my hobby.

"I've sent paintings to charity affairs in order to help good causes, but I'm not good enough yet to exhibit. For years, I've loved painting and sculpture, but I've never taken lessons in either field. Frequently, I've tried to join art classes, but when the time came, I was either working in a picture, on location, or out of town.

"Just now, I'm doing a series of paintings for my sister's playroom. Lola, my daughter, also loves to paint. I bought her a small blackboard on which I clip paper so that it serves as an easel; I mixed water colors in a muffin tin, a different color to each hole, set this in the chalk tray, gave Lola some brushes, and she was off. Now we can't get her away from it. She's not yet two, but she seems quite serious about her art. Still, she loves to dance, already creates her own movements, so—who knows?—we may have a dancer in the family!"

"I used to play golf until Lola came," she laughed, "but she's so much more fun that any extra time I have is spent with her."

Linda's not the outdoor type. If you are, go in for the sport that attracts you; learn to ride, swim, skate, ski, shoot, or become a master at water sports. If you play tennis or golf, learn to play them well.

Linda believes that it's important to go after what you want.

"I don't believe that what is mine will come to me!" she asserted. "I must work for it. Strike out for yourself. When Ivan Kahn, talent scout, came to Dallas, my mother took me to see him; otherwise, I might have been there yet, my talent withering on the vine. When I thought I was getting into a rut, playing ingenues, I fought for the role in 'Summer Storm' that took me out of them. It's a matter of luck, in any studio, if you get three good parts out of the three you play in any single year. You try to get varied roles, and if you get them, you try to do them well to prove that it was worthwhile trusting you with them. But after all, for its own benefit, your studio wants you to be as versatile as possible. Executives are not deliberately trying to hold you back."

If you don't keep stepping, the parade will pass you by, and, as Linda observes, a parade of one is never very interesting. Here are a few tips to the young marcher-in-line:

"Listen a lot: nobody ever learned anything by talking all the time himself.

"Read. I'm an omnivorous reader and I love it. At the moment, I am reading the new Benchley Anthology on the set; it's a wonderful lift after working in such a tense picture. I suppose my favorite reading is psychology and philosophy.

"See what your competition is doing. If you are an actress, keep up with other actresses' pictures. To me, this is also a pleasure, for I adore being entertained and enjoy the screen no matter what picture is playing. But I've taught myself to watch performances, try to analyze them and absorb what seems good."

There are actresses who tell me they know exactly what suits them. Once they've discovered a style of dress that does things for them, a flattering coiffure, and the type of role they do well, nothing will persuade them to change.

"But people grow tired of anything static," protested Linda, earnestly. "As a nation, I think Americans are always looking for something new.

"It's good to see new places. I love to travel; I'm a gypsy at heart, and it gives me a lift to cross any far horizon. Try to get away from regular routine every so often, even if conditions or finances make going any great distance impossible.

"Meet new people. No matter how congenial your particular crowd may be, no matter how much you enjoy each other, branch out as often as you can and meet someone new, get a different viewpoint, another slant on life. Don't take

up only with those who agree with you and admire you; it's fatal to growth to expose yourself always to approval and agreement. I'll admit that I don't like arguments, but there's nothing so stimulating as a good debate; it makes for a lively and interesting discussion.

"Another thing: don't be deterred from trying something new because other people think it ridiculous. If a comedian yearns to play *Hamlet*, he should go ahead and try. Maybe he has the quality that will make him a sensation in tragedy. It has happened. Bob Hope, one of our top comedians, has found it pays to play a straight role now and then. Many of our funny men are appearing on the radio in grim, dramatic plays, and not doing so badly, either.

"Irving Berlin is going in seriously for painting, and I hear he means to exhibit before too long. They laughed at Irving when he sang one of his old songs at a rehearsal of a wartime review, but when the first night came, he was one of the hits of the show. You never know.

"I'm all in favor of trying new things. I love working in radio, where I've done both comedy and drama. But I'm just as happy not to be doing television until it's perfected. Then I hope I can enter that field. It should be interesting to learn to combine radio, stage and pictures."

Above all, Linda believes it essential to have a quiet time by yourself in order to get acquainted with the real you.

"Some people, left alone five minutes, nearly go crazy," she admitted. "Those are the unstable individuals, never happy except in a crowd. If you are to learn to depend on yourself, an essential to success, you must be alone at times to think of something besides what curtains to get for Susie's room, what you'll wear tonight, and what did Tom mean when he said so-and-so?

"Reflect on the sort of life you are leading; consider if it's the kind you really want, and what you can do to improve it. These quiet times may mean the difference between keeping step in the great parade and letting the whole thing pass you by!"



Ruth Roman, now in "Always Leave Them Laughing" with Milton Berle.

Villainy For A Change

Continued from page 45

Iago opposite Paul Robeson's *Othello.* Wisenheimers who heard of this quaint non sequitur were totally flabbergasted by the idea of casting a wig-wearing, bustle-popping farceur in the role of the rapier-like, elegant villain, *Iago.*

That Miss Webster made no mistake was proved by "Othello's" smashing Broadway run followed by two years on the road. Even precise critic Nathaniel Benchley wrote in the New York Herald Tribune, "Just for fun, I would like to see Jose Ferrer play 'Little Women.' I bet he could do it."

In Hollywood, Jose Ferrer managed to triumph along two slightly more complex lines. First of all, his professional versatility is such that he succeeded in overcoming the normal motion picture suspicion of Broadway actors to the extent of winning an Academy nomination for his first screen role, that of the *Dauphin* in "Joan Of Arc." His second victory was a tribute to the man instead of the actor. By the time he had been on the 20th Century lot for two weeks, everyone from the head office to the janitorial force was calling him "Joe," in much the same tone as is used by workaday men in speaking of the most popular and most competent performer on their bowling team.

However, it would be a mistake to assume that because a man is a good Joe, and is so-called, he is "just like everyone else." Jose Ferrer is more correctly described as a king who has not lost the common touch. He is unique. He is vivid, brilliant, and enormously talented, not only in one art, but in several.

This man, who—in the Spring of 1949—was awarded the gold medal of the National Academy of Arts and Letters

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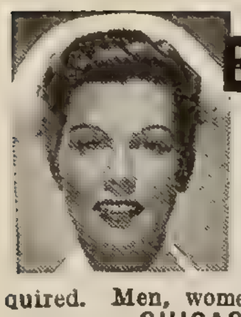
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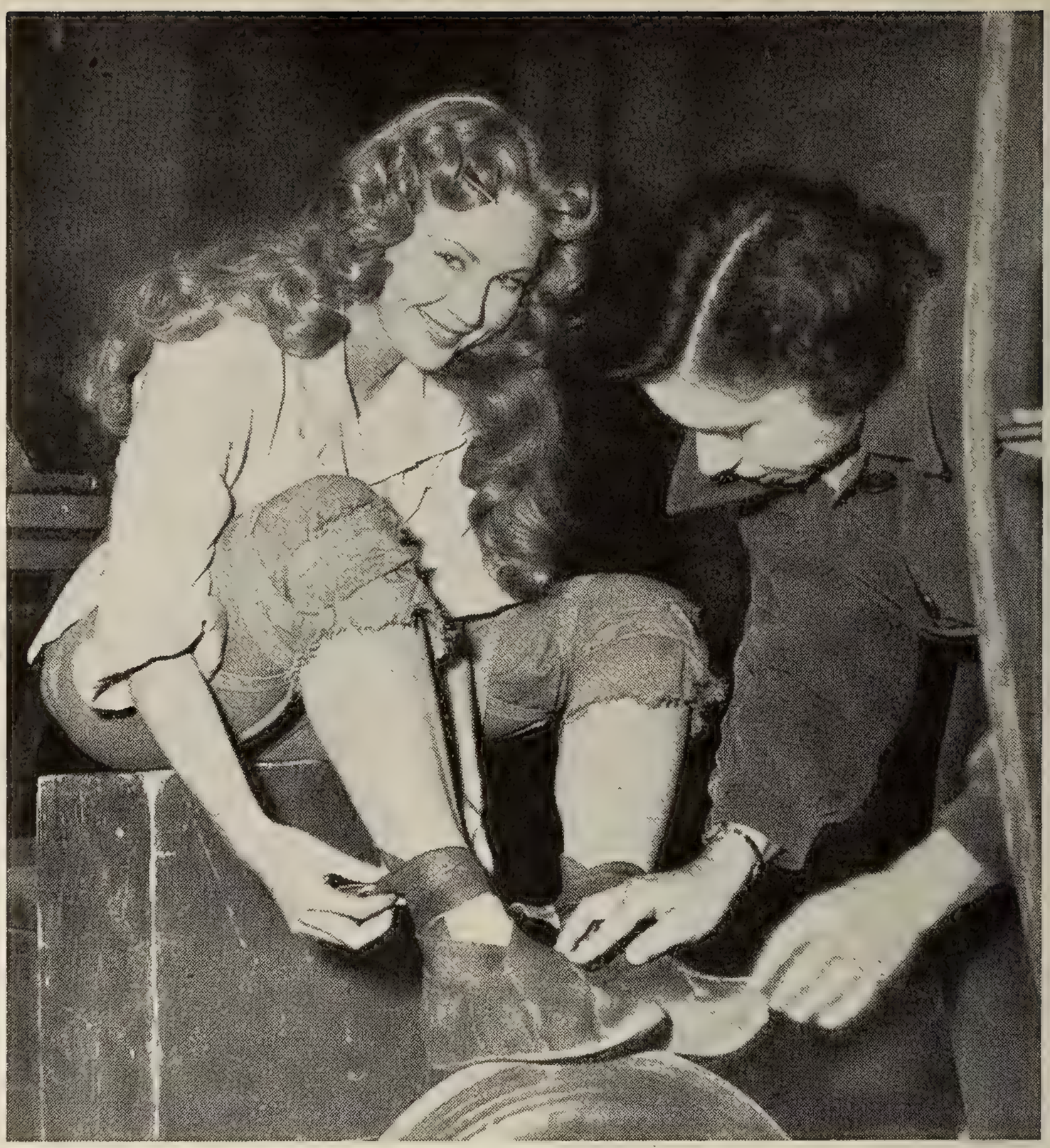


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Virginia Mayo prepares for a scene in "The Hawk And The Arrow," in which she co-stars with Burt Lancaster. She's also in "Always Leave Them Laughing."

for being the American actor having the finest speech and diction of any performer appearing in a play during that Broadway year, was born without a soft palate.

When he was seven months old, Jose's parents brought him from his birthplace *(Santurco, Puerto Rico)* to New York for surgery which proved to be successful. After that experience the boy and his parents returned to Puerto Rico where they remained until Jose was six. It was decided at that time that because Senor and Senora Ferrer were naturalized American citizens *(who had been born in Spain)*, their children should be brought up as Americans. They moved to New York. This was not a new and strange experience to the Ferrers because Father Ferrer was a graduate of St. John's College at Annapolis, and of Syracuse Law School. Mother Ferrer was an alumna of Sacred Heart College of Manhattanville, New York.

In addition to maintaining a straight A average in school, young Jose studied music with such happy results that his teachers felt he should become a concert pianist. His own inclination at the time was toward a career as a professional swimmer, an ambition which enabled him to set some sort of unofficial over-water broad jump record which, unfortunately, was neither measured nor chalked to his credit.

It seems that he was whiling away a Summer's day by swimming in Lake Placid when that body of water was struck by lightning. Fortunately, Jose was the only swimmer in the water at the moment of this electrical display because everyone else had withdrawn to shore out of respect for a threatened squall.

According to Jose, "I was twenty lengths from the beach when the lake simply turned to fire. I went straight into the air and didn't stop until I felt the bottoms of my feet thumping along the sand. My elbow—the only part of me out of water when the bolt struck—was numb for a week."

At the pliable age of fourteen, Jose passed his entrance examinations for Princeton and was ready to speed through college with his customary agility, but the University authorities, feeling that no matter how bright a boy might be he wasn't ready for the complexities of university life until he had matured somewhat, asked that he come back a year later.

Jose was sent to Switzerland with at least two results: he learned gymnastics *(he still works out in a gym for an hour each day)*, and he was inspired by the grandeur of the scenery to begin his most important avocation, painting.

Once back in the States and enrolled in the School of Fine Arts at Princeton, Jose met a fellow architectural student named James Stewart. Both were in-

terested in dramatics, but with a difference. Jimmy was studying architecture because he wanted to be an architect; as far as he was concerned, college plays were simply an amusing extra-curricular activity, not to be taken too seriously.

Contrariwise, Jose was taking architecture because there was not, at that time, a formal dramatic course, and he had to be enrolled for some sort of standard schedule in order to participate in such non-scholastic fascinations as playmaking. To this day, Jose says, "Jimmy would have been as brilliant an architect as he is an actor, if he had stuck with designing. However, I hate to think what sort of buildings I would have presented to a non-plussed public."

This statement from Mr. Ferrer means little except that he is extraordinarily modest. His draftsmanship and his color sense have earned him an enviable reputation as an artist. It is his intention to retire from theatrical work in a few years and to devote his entire time to painting. One of his cherished dreams is to drive through South America, stopping to paint wherever inclination might dictate. He also has an intense artistic curiosity about the Orient, but until political conditions are much changed in that area, he despairs of duplicating the South American motor trip in China.

Phyllis Hill, whom Jose met and married during the Broadway run of "The Silver Whistle" in 1948, also paints. Jose considers her competent, occasionally even brilliant, but she loathes every canvas she decorates. Thinks she's horrible. "Her chief trouble," says her husband, "is that she can't separate herself as an art appreciator from herself as an art creator. Naturally, her critical facilities—after years of being treated to magnificent work in museums—are somewhat unkind to her own beginning efforts. Luckily, I don't have that trouble. I can be entirely objective about my painting. I can view it as a total stranger would, picking its flaws and approving its virtues, without getting myself, as the creator, mixed up in the process. This is a very comfortable ability."



Barbara Hale and hubby Bill Williams at the opening of "The Hasty Heart."

To go back to Jose's Princeton days for a moment; one of Jose's most cherished college mementos is the only known recording of Jimmy Stewart's singing voice. One Saturday night a gang of roisterers decided to go musical and to disc the result for posterity. Halfway through the record, Jimmy remembered that he had a date to take a Vassar girl to a prom, and was on the cusp of being late. He sang all the way to the door and down the corridor, finishing the record with a splendid dwindling sound of a man being swallowed by a cave.

In addition to this early Stewart recording, Jose has two other keepsakes. Although he is without superstitions of the usual theatrical sort, he is a man to whom tradition means a great deal. For this reason, whenever his part in a given play requires him to wear a battered felt hat, he uses the one supplied to him years ago by Guthrie McClintic. This is done, not in the hope of hexing a smile out of *Thespis*, patron of drama, but because Guthrie is a good friend, and it is pleasant to be reminded of him . . . even by a hat.

Another cherished object is the cigarette case Jose carries. Originally it belonged to the theatrical giant, Stanislavsky, who presented it to a stage hand in appreciation for some service. The stage hand passed it on to Uta Hagen in a burst of admiration for her performance as *Desdemona* in "Othello." Observed Jose at this point in the case's travels, "I should think someone along the chain of ownership would think enough of a treasure like that to keep it, permanently." He was married to Miss Hagen at the time, so she quickly made him a gift of it. Jose intends to bequeath it to his first grandchild, possession to take place at the reading of Jose's will, an event unthinkable much before the year 2010.

It would be difficult to imagine a person having a greater fund of controlled, well-directed vitality, or to name offhand a man possessing the Ferrer dynamism. Between scenes of "The Whirlpool" he tried out a hundred different poses, in a simple kitchen chair, in an unconscious attempt to find comfort. He twiddled a cigarette. He pulled an ear. He kept a friend busy running errands. When a fascinated observer asked, "Nervous?" Jose explained, "When one is doing a play, one has *one* opening night. I'm always like this on opening nights. Afterward, either the play is a flop and it closes, or the play is a success and everyone can settle down into a role for a long run. In pictures—every day is an opening night. Every scene is an opening night. No wonder everyone in Hollywood divides his time between trying to find better ways of giving a spontaneously satisfactory performance, and seeking more effective means of relaxing afterward."

Jose's methods of relaxing are many. He works out for an hour each day, and he takes a ninety-minute ballet lesson as well. *(Any who think ballet is for the fragile should try it for two days . . . then attempt to get out of a chair with-*



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out sounding like the "Inner Sanctum Mystery" door.)

He reads a great deal, and is currently re-reading Carson McCullers' disturbing story, "The Heart Is A Lonely Hunter."

He likes to cook, but the dish must be something with which a chef can deal, and then set aside for an hour or two until the dinner is to be served. For this reason, a Ferrer menu is likely to consist of a gelatine salad, plus a casserole dish, or a roast, or a Swiss steak.

He never, never, never plays cards. When he and Phyllis entertain, they confine the party to an absolute maximum of six guests. The reason for this is that Jose conceives of a social gathering as the proper setting for the exchange of good conversation. "A conversation begins with two persons, ends with six. More than six people turn conversation into bedlam. Everyone talks at once with the result that nothing worthwhile can be said, much less heard."

When Jose Ferrer is the conversationalist, it would be a shame for him not to be heard. He is one of the genuinely quotable actors in Hollywood. When he was asked by a friend why he went to the trouble of playing baseball in Central Park when he was in New York, instead of working out in a private club, he replied swiftly, "Because no one has found a way in which to plug a telephone into Central Park."

When, after a separation of a year, he met a person held to be an especial friend, yet the friend did not recognize Jose instantly, Jose observed, "Think of me in a beard. In a very black mustache and beard."

The friend's face became illumined. "My God . . . Ferrer! *Iago!*"

The friend had met Jose while Jose was on tour in "Othello" and was wearing whiskers. Because "Othello" was on the road for two years, and because Jose met literally thousands of persons during that period who are unable to reconcile the rangy, clean-shaven, humorous Joe with the sinister and bearded *Iago*, he always introduces himself to individuals whom he recognizes, but who obviously do not recognize him. This simple, unassuming attitude in a man who has won Ferrer's honors is refreshing.

As final proof of his disarming charm, this story should be told about an incident that occurred during the Broadway run of "Cyrano de Bergerac."

One night, under what pressure Jose can not remember, he forgot to add the tremendous false nose which was an essential part of his makeup. He had been on the stage only a few seconds when he realized that his fellow actors were horrified by some situation beyond their control. Luckily, the play had run long enough so that everyone was set in his lines, so there were no bobbles . . . only ill-concealed expressions of total dismay.

When Jose realized his omission, he knew that there was nothing he could do about it. He had to finish the play "in the equipment, fortunately generous, which nature had provided."

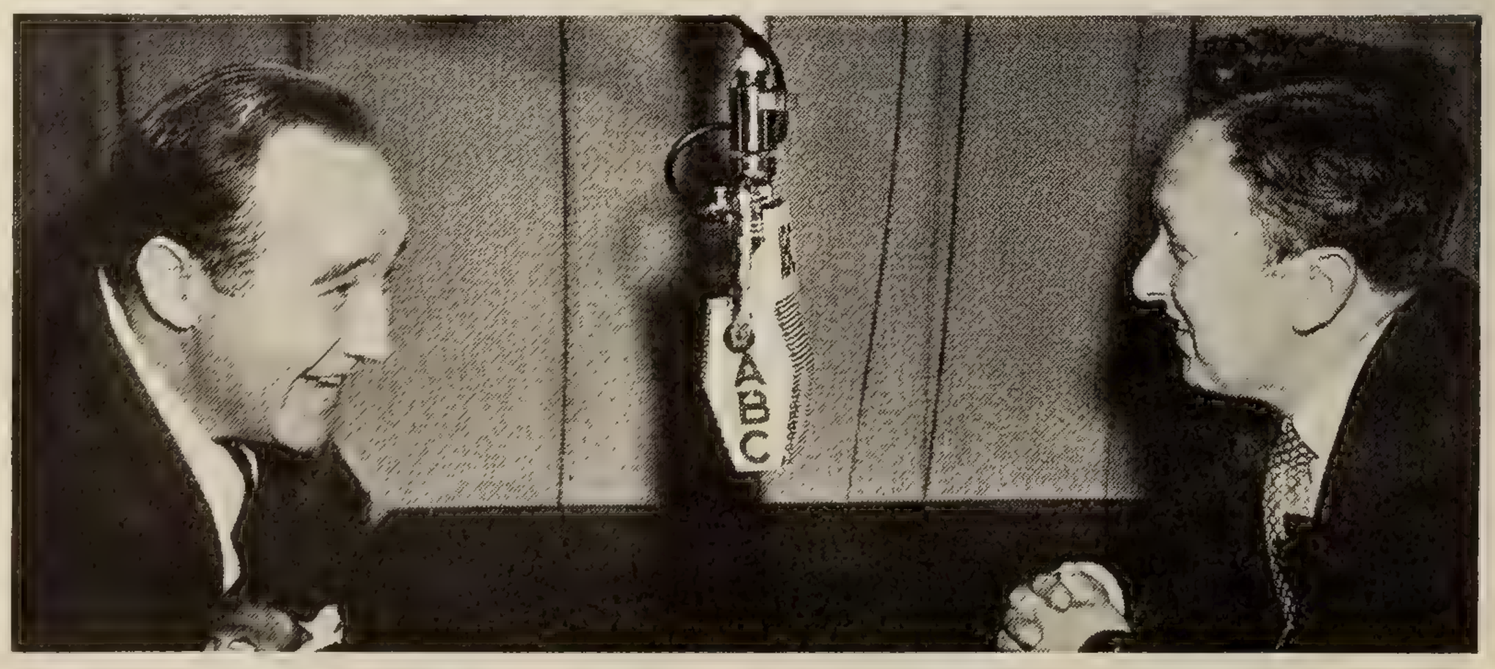
He made a little curtain speech. "I have been the victim of a new kind of bobby-soxer," he said. "But at least when one plays *Cyrano*, or sees it played, one realizes that a nose of any other length still smells as sweet."

Your Perfect Home Permanent

Continued from page 16

minimum time, according to texture. When this time has passed, one curl should be partially unwound and the wave examined according to the direction sheet. If the hair doesn't show a definite wave pattern, roll it up and wait fifteen minutes. Then look at another curl. The condition of your hair will determine whether it takes the minimum or maximum time to curl. It is always important that you take "timing test curls" as directed, because the condition of your hair changes from time to time. Never depend upon the previous timing of your permanent if you want the present one to be successful.

If your hair has been bleached, dyed or tinted, or if you have been using special color rinses and such, there are definite instructions for you to follow. While it is possible to get a very successful wave in this type of hair, it may require some



Broderick Crawford, sensational in "All The King's Men," being interviewed by Bill Tusher. Brod's next picture is "Cargo To Capetown."

special care before your wave or a little more effort in the waving, itself.

Take time with neutralizing. This is the process that "fixes" the wave and makes it permanent. Don't hurry it. Let the neutralizing solution stay on your hair the full time specified and put plenty of neutralizer on each curl. Before using the neutralizer, press each curl with a soft towel to blot up as much of the waving lotion as possible. Press the curls again before the second application of neutralizer. The last application of neutralizer is made after the curls are unwound, when it is poured through the hair.

Now you are ready for a clear water rinse. If your kit contains a special rinse, now is the time to use it. Such rinses dramatize the highlights in your hair and eliminate tangles, making the combing of wet hair much easier.

The setting of your curls is the next step to glamour. Use a little imagination, perhaps a bang on the diagonal, an unexpected, soft little curl in front of your ears, only faintly related to the spit curls of the 1920's which you are hearing about now, or an asymetrical fullness on one side while the other remains flatter or smoother. You can work out ideas galore, and your hair should now have the body and the permanent quality to lend itself to your every whim, if you just take care in the setting. For you will have every whit as much as any T. Twin ever had and maybe more!

Inside Info On The No. 1 Playboy

Continued from page 37

of laundry, propped against the door that led to the sumptuous suite MGM maintains for their visiting stars. At five after five Pete arrived in sports shirt and grey flannels, looking like the original "outdoor boy." If I hadn't heard about him beforehand, I wouldn't have believed he'd ever seen the inside of a night club. He was the picture of health, tanned and, I hated to admit it, very good-looking.

"Gee, I'm sorry I'm late, but I was down in the barbershop," he apologized.

"Under another hot towel, no doubt," I commented sweetly.

He'd made the appointment at five, saying he'd have to cut it short at five thirty—so his being late didn't help my disposition any. I had a feeling he was squeezing me in between a whiskey sour, a dry martini and probably a half-dozen females.

"I'm supposed to find out why you're still single and why you like being single," I said, with pencil poised.

"Where have I heard that one before?" he said, with a grin. "I'll tell you what you do. Make a list of all the reasons why any fellow stays single and there's your answer."

"Yes, but I have to have facts and quotes from you. You've been quoted as saying you were pretty sure you'd never marry an actress, but your name has been linked with more of them than any other bachelor in Hollywood. Don't tell me you date them because you feel safe and know you won't be hooked into matrimony?"

"That's a bit far-fetched, don't you think. But you're right in saying I don't think I could ever marry a girl in the same profession. Two of us in the same family would be a little thick, I'm afraid. But I know quite a few gals who aren't part of the movie colony setup and I see just as much of them as I do of the females you've heard about.

"I've always had a feeling I'd find the girl I'd marry here in the East. It's possible to date a female here without having everyone under the sun know about it. Believe it or not, there ARE times when you don't want a romance publicized. In my business, publicity is important, but there are times when it can do more harm than good."

"Well, you know, actually, it isn't that you're getting on in years or anything like that," I said, "but you're seen so often, with so many different dates, that people naturally wonder what it is you're looking for and when you'll find it."

"Look, I'm only twenty-six and I doubt if I'll even start thinking of marriage before I'm thirty. I've seen what can happen to people who get married before they really know what it is they want out of life. And I'll be perfectly honest with you and say that there are a lot of things I don't relish giving up when I do settle down.

"There's nothing I like better than going out to the beach and spending the day and not leaving until it's almost dark and often cold. How many girls will go along with you on that? Another thing, when I finish making a picture I like to throw some things into my bag and take off for parts unknown, without any fuss or planning beforehand. Do you know of a woman who can make a trip without thinking and talking about it for days ahead of time?"

"Isn't that a bit selfish though?" I asked. "Don't you think someone you love is more important than a small thing like a trip or a day at the beach?"

"Of course I do, and that's just the point. I haven't met anyone yet who is that much more important. When I do, I'll do my best to get her to marry me. But even then, she would have to think

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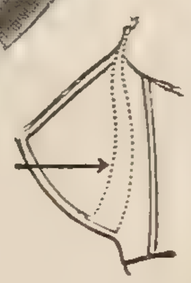
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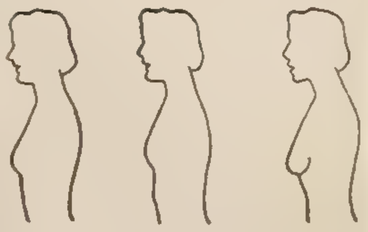
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along the same lines that I do. I couldn't live with anyone I didn't have a great deal in common with. Romance is fine, but there's a lot more to it if a marriage is going to stick. My parents have always been pretty much of an ideal to me. Now there's a couple that. . . ."

At this point he jumped up to answer the phone and when he came back I could see he had places to go and things to do.

"I can see I'm taking up your time," I said. "I know you have a million-and-one plans so I'll be on my way, although I'm afraid I don't know much more about you now than I did half an hour ago."

"Gee, I'm sorry we didn't get together before this," he said, helping me on with my coat. "On this last trip I've been in and out of the city on these personal appearance jaunts, and last weekend I went up to Greenwich and did nothing but sleep for two days straight. The operator wasn't giving you the runaround when she said I wasn't in.

"Look, if you're not doing anything tonight around eleven, what about going out with me? I can't ask you to go to this play I'm supposed to see 'cause some friends are taking me, but I know they'll want to turn in early and I haven't been out on the town in a long time. What about it?"

The idea that Peter Lawford, Number One Escort and man-about-town, didn't have anything to do that evening was too much for me to believe. I didn't. But I could go along with the conversation just as well as the next one.

"Sure thing," I answered. "My name is right there in the phone book. Call me when you get finished."

I knew I wouldn't hear from him and, as I rode down in the elevator, I thought of a couple of other Hollywood jokers who had given me the same song and dance. Nothing ever came of it, and I had learned over a period of time to disregard the usual "I'll call you" routine. Maybe they think you'll write a better story on them or something. Never did quite figure it out.

In any case, at eleven o'clock I was undressed, in bed and half asleep. Five minutes later I was rushing around like a mad woman, trying to find my clothes, get the bobby-pins out of my hair and put my face on.

The phone had rung and Pete's voice had said, "It'll be quicker if you meet me. The show in the Wedgwood Room goes on in fifteen minutes. Are you ready? Hurry, hurry, hurry, little one, or we'll miss the first part."

To say I was surprised would be a vast understatement, but that was only the beginning, believe me. From the moment I arrived, slightly out of breath, I could see my story—"Why I Like Being Single," by Peter Lawford, go out the window.

Dear Pete, I apologize!

You have always been presented to your public as a happy-go-lucky perpetual college sophomore with nothing on the brain except females, fast cars and fun. Well, with all due respect to my fellow writers who have been giving your fans the "low-down" on you, I should like to say right now—It Ain't True!

You are one of those people who put their all into whatever they may happen to be doing at the moment. When you're out with a gal, that's all you seem to have on your mind and, believe me, the gal appreciates it. There's many a man who could take a lesson from you. After spending one evening with you it wasn't difficult to see why so many different types of women found you so attractive. You have the knack of making each one feel as if she were the most important female alive, and you do it without seeming to make any effort. You don't work at being charming, you just are—naturally!

That particular evening three other couples eventually joined us and, all of them being connected with show business in some way, the conversation naturally turned to "shop" talk. The singer sitting next to you spent a major part of the evening telling everyone how sensational he was; the female comedian was busy calling and waving madly to various and sundry people around the room; and the third well-known was giving an itemized report on the amount of money he'd given to charities in the last year.

Through all this, Pete, you sat back, taking it all in, never saying much, never bragging nor table hopping nor waving. You concentrated on lighting my cigarettes, ordering me another drink and occasionally signing a menu some patron wanted you to autograph. You not only signed them, but, if the party was sitting close enough, you'd lean over and thank them.

Brother, I've got news for you. Glamour Boys do not do this. It is not in the book!

When the party began to break up you suggested we go down to the Village, and down we went.

"Jackson," the bartender in my favorite hangout, is used to celebrities and he will often brag that he can take movie stars or leave them. But we weren't in the place more than thirty seconds before the two of you were squeezed in the phone booth calling "Mrs. Jackson."

"Yeah, honey, it's REALLY Peter Lawford. Honest! No baby, not a drop, I swear. Here, I'll put him on and you can hear for yourself."

While we waited for you to emerge, "Jackson" explained that as far as the "little woman" was concerned there was only one male in Hollywood worth going to see, namely, Peter Lawford.

"I don't know what it is about him," he said, "but all the dames go for him. He looks like any other actor to me. One thing I'll say for him though, he's a gentleman."

Around four o'clock the only thing left to do was go home and so, with a peck on the cheek and a promise to look you up if I ever got out to the Coast, we said goodnight.

As I turned out the light I knew I'd had one of the best times of my life and that I'd become a staunch member of the "Crush On Lawford" club. But I also realized I didn't have the story I'd gone out to get. Maybe you do like some of the advantages of being single, but I'm

willing to bet that Pete Lawford wants very much to be married to the right girl.

And the day will come when you'll find her, Pete, and that will be the end of Peter Lawford, Hollywood's Number One Playboy, Escort and Bachelor. But y'a know, I hope that time is a long way off in the future.

As far as I'm concerned, you can just continue as you are. Spreading yourself around a little and making us all happy!

Mistakes Women Make With Men

Continued from page 22

Women are usually more social-minded than men. Does your husband hit the ceiling so hard he knocks himself out when he learns you've lined up your mutual social life for weeks ahead? Or when you brightly inform him that you and a girl friend *(he hates her husband or she bores him stiff)* have planned a jolly evening together? The way out of that jam is easy. Make him think you don't really want to go but it's been *so* long since you've seen her and you tried to worm out if it but there wasn't any way to and won't he please be a good sport just this once? The odds are with you if you use that, or a similar approach.

And you can always make it up to him the next night by staying home and letting him tune in the television set to the baseball game, instead of the fashion show you wanted to see. That makes him happy and, anyway, you probably sneaked some time to look at a program in the afternoon while he toiled at the office. By the way, what's so wrong with spending a great many evenings at home, that place you've both worked and slaved so hard to acquire?

We all know how men hate to wear dinner clothes. So why not make him think he's much more comfortable in a tuxedo than he really is by telling him how handsome he looks, rather than saying he *has* to wear it or the hostess will have hysterics. It's a lot easier to get him into that monkey suit if you'll have it pressed, brushed and laid out with all the accessories. He'll wear what's handy rather than rummage around for his blue suit, which is hanging way back in the clothes cupboard.

Women have more time, theoretically at least, to get ready for a party than men do. So why are most of us ready a good half hour after he is? That thirty minutes he's spent pacing the floor and getting more impatient and less in the mood to go out doesn't help to make the evening a happy one. Nothing irritates a man more than that ole Army game, hurry up and wait.

We're guilty of many mistakes after we get to that party. One of the best ways of losing our men is to try to grab all the attention. If *he* starts telling his favorite story, we interrupt to correct a date or place or name, then usually finish the anecdote. I'm in favor of letting him tell it wrong. Even if we've heard it a dozen times before, perhaps someone else hasn't. There's one type of woman that infuriates me—the one who snatches the conversational ball away from her husband and later gives him you-know-what for never opening his yap all evening.

Shouldn't we be less impatient and more forebearing with the male animal? If, for example, he's a personality kid then I think he should be allowed to have his fun. If he goes too far overboard the time to criticize him is in the privacy of the home instead of in front of other people. He'll usually respond to a few tactful and understanding words, unless he's a hopeless case.

If he's a comedian, or even just thinks he is, trying to top his jokes is baaaaaad. Crack your priceless quips at another audience. You'll get more laughs and less tension at home. You, too, can be a card if you don't step on his lines, and thus his feelings.

There usually is at least one man in a crowd that makes our fur stand on end. He antagonizes us and there isn't a single thing to do about it but ignore him—utterly. We've never liked him and never will, so why waste emotional energy on him? Find someone across the room and have fun while your enemy charms some other woman who thinks he's a dreamboat.

A gal who puts on airs will embarrass most any man. He's a pretty literal kind of guy who doesn't want the other fellows to think he, or his wife, is pretentious and phoney.

We can get awfully put out when our man says something like "Wow! Look at that redhead." You're a brunette and you don't go for remarks like that. Don't get in a snit. Let him make the remark—he married *you,* didn't he? A little harmless admiration, expressed to you, is better than a lot of it said to the redhead when you're not around.

Besides, if you're as well-dressed, as beautifully-groomed, and as well-behaved as you possibly can be he's going to be proud of you and the other gals in the room don't really matter. But if you're not as young as you once were, trying to create the illusion of lost youth by dressing like a teenager, by using baby talk or intimate endearments publicly, makes it tough on your old man—and, incidentally, on you.

If you're not having fun at the party and *he* is, don't get the vapors and insist on going home. Remember, it was probably your idea to go out socially in the first place and he'll be more apt to go again if you're a good sport.

We usually have to pay for our fun the morning after that late night. He has to get up and go to work whether he feels like it or not, so why shouldn't we keep him company? It isn't necessary to have every curl and every eyelash in place. A pleasant disposition, a sweet smile replace all the lipstick in the world and the mere fact that we get up to give

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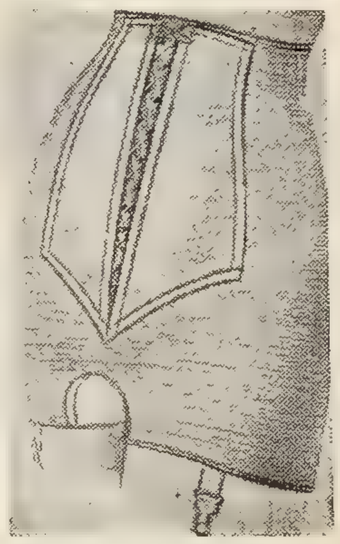
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him a send-off is enough. We don't have to make conversation. If he doesn't want to talk, it's better to button up. This is probably the worst time of all to tell him what he did wrong last night. Wait a while and usually you'll forget what it was he did and it probably wasn't so bad anyway.

And if *he* starts something, clam up. Don't fight back. This morning's cross word can be tonight's fight.

Assuming this hazard is safely overcome, tonight is another thing. Should we tell him how we've slaved over a hot scrub brush and give him a rundown on all the small domestic events of the day, including how tired we are? I say no. Does he tell you every last dull detail of his eight-hour fight to keep awake at his desk? If he notices the floor has been scrubbed, that's dandy—we're that much ahead. If not, and the odds are very much against it that he will, what does it matter?

Maybe this is the night he chooses to cook his special spaghetti. If he enjoys cooking, who minds cleaning up the mess in the kitchen? Chances are he won't do it and why should he? Does he ask us to just run down to the office and catch up on a little unfinished business for him? The gal who greets her husband at the front door with a long list of chores, the one who plans his spare time down to the last minute, is going to find him loitering at bars on the way home and lighting out with the fellows for the bowling alley after supper. The more comfortable we make it at home, the more they're going to want to stay there, I always say.

Are you one of the possessive ones? Do you cling? Are you too dependent on him for your entire happiness? No other interests except him? Then get some other interests. Don't pull that knot you tied on your wedding day too tight.

Do you make him feel pretty important and tell him you think he's kinda special? I mean your husband, boy friend, or boss. A little kindness smooths the way. When we started shooting "The Hawk And The Arrow" at Warners I'd never met Burt Lancaster before. I'd admired his work for a long time and I told him so. We get along fine, not because of that alone exactly—he's easy to get along with, but a little sincere flattery does go a long way.

Do you cry every time anything goes wrong? Tut tut! Tears are a very powerful weapon and should be used sparingly to be effective. Or are you the nervous type who has to dramatize every situation and keep the household in a mixmaster upheaval? Do you demand too much attention? Try giving him some extra special attention and see how he chirks up.

Do you hang a yoke of anniversaries around his neck and expect a present for every one? Well, don't—unless he's incurably sentimental too. Concentrate on the important dates and the presents will be fewer, better, and more spontaneously given.

Is he a sports lover when you're not? Don't try to fish, hunt, or ski if you hate it. You'll ruin his fun. If you're not an outdoor girl, let him go, Joan. He's a kind of wild animal and if he's let off the leash in the great outdoors he's less apt to prowl around in the wrong places.

Some of us say smugly, "Henry wouldn't *think* of buying anything for himself unless I help him pick it out. I buy all his clothes for him." He looks it too. I wonder what the poor guy really thinks. He's the type of worm who sometimes turns and picks out something for himself, like a girl friend—and without his wife's help.

Are we too prone to ignore a man's good points? Do we look for the wonderful qualities he has, or do we compare him to another woman's husband and wish ours was like that? So maybe the man next door does have a trimmer waistline or we like the cute way his hair grows on his neck. Maybe he makes more money. Maybe he also has the disposition of an elephant with indigestion or maybe he sticks pins under his wife's fingernails when they're alone. Be glad for what you've got. Those other pastures just look greener.

We can still show our man that we've got minds of our own without trying to run the whole show. We're all much too spoiled. Let him be head man around the old rancho. He's probably better fitted to be boss than you are. We could use a little of the European woman's technique with our men and be much happier.

One last word—don't forget men are interested in the women who are interested in them. And aren't we all?

Current Films

Continued from page 15

Some actual footage of fierce battles were taken from U.S. Marine files, which add a shockingly realistic touch. Wayne is in his usual form: two-fisted, tough, and bitterly not giving a darn about anything except the safety of his men. If you're looking for action, this should be your meat.

Port Of New York

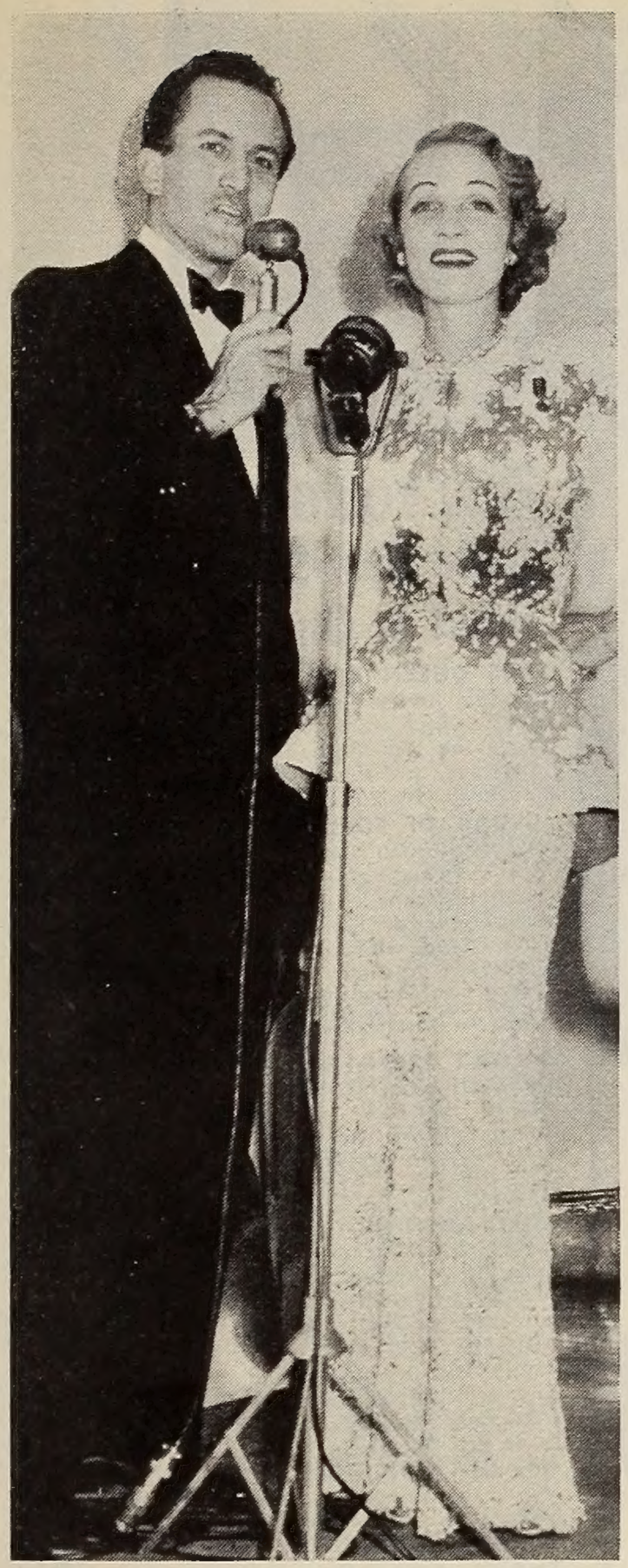
Eagle-Lion

SOMETIMES exciting and sometimes dull saga about narcotics agents Scott Brady and Richard Rober who are hunting a narcotics dealer. With a scarcity of clues to begin with, and working on nebulous leads, the pair almost get a windfall of good luck when K. T. Stevens decides to spill all. Unfortunately, Miss Stevens is found strangled before she can talk. All of which means they have to do their sleuthing the hard way. The case isn't closed until one of them gets killed and the other . . . whew! how narrow can escapes be?!

The Rugged O'Riordans

Universal-International

THERE'S a lot to be said about having a big family. F'instance, take the



Marlene Dietrich with Tex McCrary at Gotham premiere of "Battleground."

O'Riordans, a family of Irish immigrants who went to Australia in the early days. There were five boys and two girls, and keeping it a family matter, they managed to "homestead" a huge tract of land out of a dense jungle on an inaccessible plateau. Only once were the brothers sidetracked for a while—that's when a fiancee of one fell for another. A clear case of how jungle living can unleash passion. . . . John O'Malley, as the O'Riordan sire, Michael Pate, and Wendy Gibbs head the muscular cast.

There's A Girl In My Heart

Monogram

SEMI-MUSICAL concerning politician Lee Bowman and his pal, Lon Chaney, Jr. They want to build a huge sports arena, but Elyse Knox owns the property. She refuses to sell because the people living on the block would be homeless if the houses were torn down. Bowman takes one look at Elyse and agrees, but Lon Chaney swindles them out of the property and gets to work on his sports arena. It's a shame he didn't get to build it because he and Bowman get into one whale of a fight, with a winner-take-all proviso.

Bagdad

(Technicolor)

Universal-International

WEARING low-cut gowns and acting like an honest-to-gosh Arabian princess, which she plays, Maureen O' Hara prances through a complicated maze of Arabian names and characters to end up in the arms of Paul Christian, the man accused of slaying her father. Much is made about the mysterious leader of a mob of cutthroats called the Black Robes and the corrupt Pasha, Vincent Price. The casual way Christian and Price throw diamonds, rubies, and emeralds at Maureen will make any girl drool and rue the fact she wasn't born Arabian Princess O'Hara.

And Baby Makes Three

Columbia

SUCH a predicament! Barbara Hale, about to wed Robert Hutton, discovers she's going to become a mother. The father, her divorced husband Robert Young, is charmed because 1) he doesn't want Barbara to marry Hutton, and 2) he's still in love with his ex-wife. Events, blessed and otherwise, get deeper and deeper into one heck of a pickle with Hutton and Young dead-set against each other getting custody of the unborn child. Broadly farcical, this sometimes is a little too broad about subjects such as marriage, divorce and motherhood.

The Kid From Texas

(Technicolor)

Universal-International

GIVES an explanation why the notorious Western gunman, Billy the Kid —he was only 21 when he was killed— got to be such a trigger-happy lad. With thirty-some-odd killings to his credit, it seems Billy, played by Audie Murphy, would have gone straight if his boss, Albert Dekker, hadn't double-crossed him. *(Wonder if some day they don't give a similar heart-warming explanation for John Dillinger.)* There are a few people on Billy's side, Shepperd Strudwick, who gets murdered, Will Geer, likewise, and Gale Storm. She isn't on the receiving end of any lead but, through her, Billy gets his fatal dose.

Undertow

Universal-International

SCOTT BRADY, a reformed racketeer, has a lot of law-abiding plans for the future. He buys a mountain resort hotel and wants to marry Dorothy Hart. Arriving in Chicago to get his girl, he barely steps off the plane when he's framed for the murder of Dorothy's wealthy uncle. The frame is perfect but there's one flaw: Scott won't take it lying down. Tough and fast, this is a better-than-average murder mystery.

Indian Scout

United Artists

NOBODY belives that Philip Reed is not an Indian spy. That is, nobody except his Indian scout employer, George Montgomery. Nevertheless, the wagon train is attacked by hundreds of Indians on that well-known war path when Reed is along. All are so busy suspecting him they overlook Ellen Drew, who says she's a school teacher, when she joins the wagon train. Need any more clues? There are enough flaming arrows, bloodthirsty Redskins and a few torture scenes to delight the juvenile Saturday matinee crowd.

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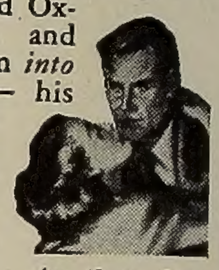
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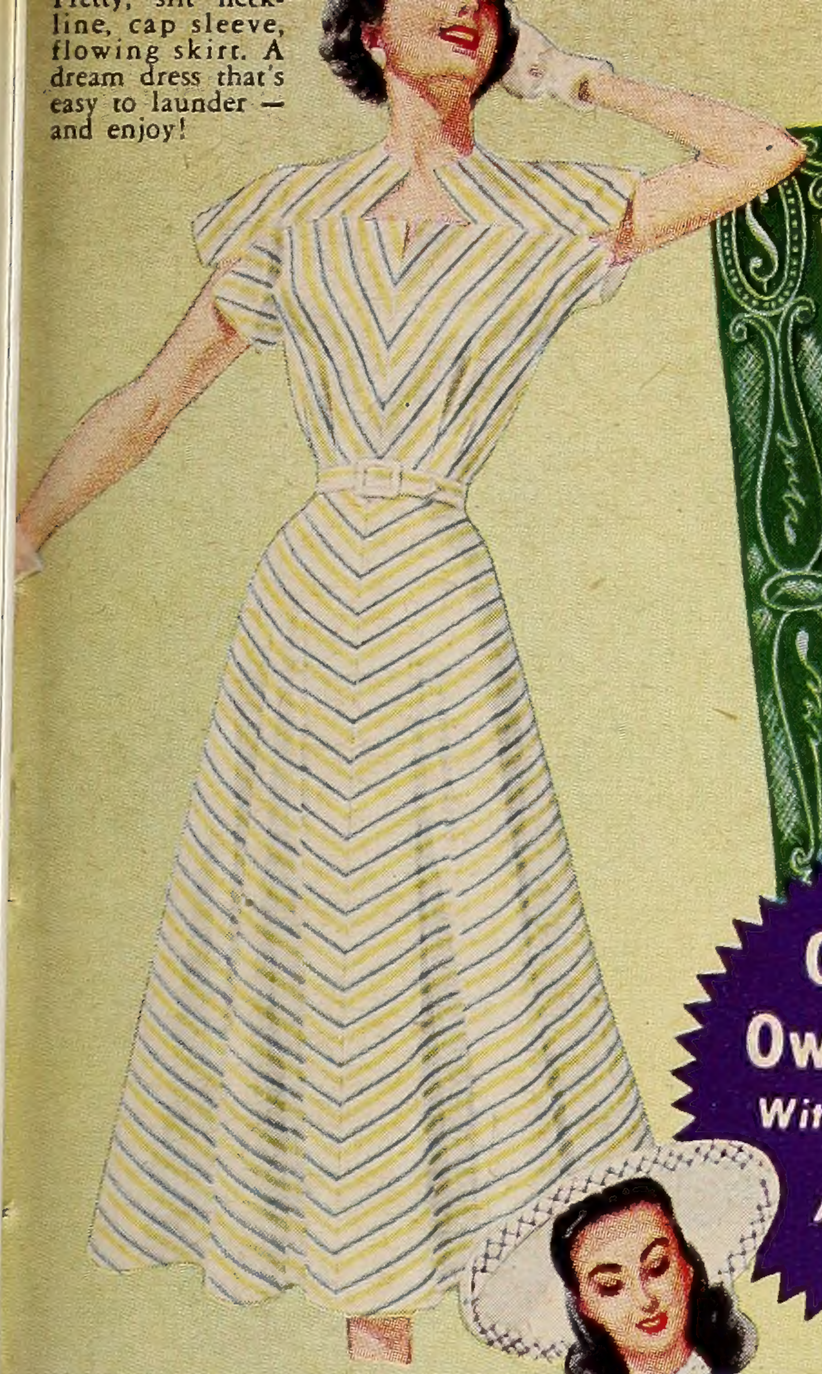
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